

# RICHIE PLAYS LONDON DATE



## Royal Festival Hall concert on December 6

**R**ICHIE HAVENS, one of the big successes of the recent Isle of Wight Festival, is to star in his own London concert.

The show, at the Royal Festival Hall on December 6, will feature Havens and the group which backed him at the Isle of Wight. There will be no supporting acts.

### Determined

Jo Lustig, who is organising the concert, told the MM: "I was originally going to put the Pentangle on at the Festival Hall, but we decided to do the Royal Albert Hall on October 4 as the start of their tour.

"I was so knocked out with Richie at the Isle of Wight that I was determined to get him. I saw his manager Bert Block at once and we finalised the date.

### Appearances

"Richie will probably also do some other appearances, possibly TV and concerts, in Britain around the same time."

A new Havens album may be released to coincide with the visit.

RICHIE HAVENS: will probably do other appearances

## Josh White dies in New York during operation



JOSH here in 1951

**J**OSH WHITE, the blues and folk singer, died while undergoing heart surgery in New York last Friday (September 6). He had been in poor health for a number of years.

His birth date was variously given as 1908 or 1912 and he learned his trade as a child when, to help support his family, he was employed

leading blind men around, some of them blues singers.

Josh first visited Britain in 1951 and had made regular appear-

ances, for concert tours, club dates, TV, radio and recording, ever since.

For a tribute to Josh White turn to page 10.

## Ringo taken ill - rushed to hospital

**R**INGO STARR was rushed to hospital on Monday morning with intestinal trouble. He was taken ill at breakfast at his Weybridge home, and immediately admitted to the private wing at London's Middlesex Hospital.

Said Beatles PRO Derek Taylor: "Ringo is under observation and there is no cause for concern. An operation is unlikely."

Ringo was due to attend a big meeting at Apple's London headquarters on Tuesday when the Beatles were discussing their plans for the future. At presstime, the advance orders for the Beatles new album - due out on September 26 - are already approaching the 50,000 mark.

The meeting was still being held - but without him.



RINGO ill on Monday

**RAY CHARLES THE FIGHTER PAGE 5**



**MAYALL'S LETTER FROM AMERICA PAGE 14**



**BEATLES NEW LP PAGE 6**



# Melody Maker POP 30

- 1 (1) IN THE YEAR 2525 ..... Zager and Evans, RCA
- 2 (7) BAD MOON RISING ..... Creedence Clearwater Revival, Liberty
- 3 (2) TOO BUSY THINKING ABOUT MY BABY  
Marvin Gaye, Tamla Motown
- 4 (6) VIVA BOBBY JOE ..... Equals, President
- 5 (9) NATURAL BORN BUGIE ..... Humble Pie, Immediate
- 6 (5) MY CHERIE AMOUR ..... Stevie Wonder, Tamla Motown
- 7 (13) JE T'AIME MOI NON PLUS  
Jane Birkin and Serge Gainsbourg, Fontana
- 8 (8) DON'T FORGET TO REMEMBER ..... Bee Gees, Polydor
- 9 (4) HONKY TONK WOMAN ..... Rolling Stones, Decca
- 10 (3) SAVED BY THE BELL ..... Robin Gibb, Polydor
- 11 (14) GOOD MORNING STARSHINE ..... Oliver, CBS
- 12 (10) EARLY IN THE MORNING ..... Vanity Fare, Page One
- 13 (11) MAKE ME AN ISLAND ..... Joe Dolan, Pye
- 14 (12) CURLY ..... Move, Regal Zonophone
- 15 (18) CLOUD 9 ..... Temptations, Tamla Motown
- 16 (23) I'M A BETTER MAN ..... Engelbert Humperdinck, Decca
- 17 (19) WET DREAM ..... Max Romeo, Unity
- 18 (15) CONVERSATIONS ..... Cilla Black, Parlophone
- 19 (29) BIRTH ..... Peddlers, CBS
- 20 (16) BRINGING ON BACK THE GOOD TIMES ..... Love Affair, CBS
- 21 (27) I'LL NEVER FALL IN LOVE AGAIN ..... Bobbie Gentry, Capitol
- 22 (25) SOUL DEEP ..... Box Tops, Bell
- 23 (21) SI TU DOIS PARTIR ..... Fairport Convention, Island
- 24 (28) MARRAKESH EXPRESS ..... Crosby, Stills and Nash, Atlantic
- 25 (—) IT'S GETTING BETTER ..... Mama Cass, Stateside
- 26 (17) GOODNIGHT MIDNIGHT ..... Clodagh Rodgers, RCA
- 27 (20) IN THE GHETTO ..... Elvis Presley, RCA
- 28 (22) GIVE PEACE A CHANCE ..... Plastic Ono Band, Apple
- 29 (24) WHEN TWO WORLDS COLLIDE ..... Jim Reeves, RCA
- 30 (—) CLEAN UP YOUR OWN BACK YARD ..... Elvis Presley, RCA

## POP 30 PUBLISHERS

1 Essex, 2 Burlington, 3 Jobete/Carlin, 4 Grant, 5 Immediate, 6 Jobete/Carlin, 7 Shapiro Bernstein, 8 Abigail, 9 Mirage, 10 Saharet, 11 United Artists, 12 Lowery, 13 Shaftesbury, 14 Essex, 15 Jobete/Carlin, 16 Blue Sea/Jac, 17 Beverley, 18 Cookaway, 19 Lillian/Carlin, 20 Josid Music, 21 Blue Sea/Jac, 22 Cyril Shane, 23 Blossom, 24 Copyright Control, 25 Screen Gems, 26 April, 27 Carlin, 28 Northern Songs, 29 Burlington, 30 Carlin

## u.s. top ten

- 1 (1) HONKY TONK WOMEN ..... Rolling Stones, London
- 2 (3) SUGAR SUGAR ..... Archie's, Calendar
- 3 (2) A BOY NAMED SUE ..... Johnny Cash, Columbia
- 4 (4) GREEN RIVER ..... Creedence Clearwater Revival, Fantasy
- 5 (5) GET TOGETHER ..... Youngbloods, RCA
- 6 (10) I'LL NEVER FALL IN LOVE AGAIN ..... Tom Jones, Parrot
- 7 (7) LAY LADY LAY ..... Bob Dylan, Columbia
- 8 (8) EASY TO BE HARD ..... Three Dog Night, Dunhill
- 9 (6) PUT A LITTLE LOVE IN YOUR HEART ..... Jackie De Shannon, Imperial
- 10 (11) I CAN'T GET NEXT TO YOU ..... Temptations, Gordy

## top twenty albums

- 1 (1) STAND UP ..... Jethro Tull, Island
- 2 (4) HAIR ..... London Cast, Polydor
- 3 (2) FROM ELVIS IN MEMPHIS ..... Elvis Presley, RCA
- 4 (3) 2001 ..... Soundtrack, MGM
- 5 (6) OLIVER ..... Soundtrack, RCA
- 6 (12) JOHNNY CASH AT SAN QUENTIN ..... Johnny Cash, CBS
- 7 (17) LED ZEPPELIN ..... Led Zeppelin, Atlantic
- 8 (5) ACCORDING TO MY HEART ..... Jim Reeves, RCA
- 9 (13) LOOKING BACK ..... John Mayall, Decca
- 10 (10) AHEAD RINGS OUT, Blodwyn Pig, Island
- 11 (11) FLAMING STAR ..... Elvis Presley, RCA
- 12 (15) CROSBY, STILLS AND NASH ..... Crosby, Stills and Nash, Atlantic
- 13 (9) THIS IS TOM JONES, Tom Jones, Decca
- 14 (—) BLIND FAITH ..... Blind Faith, Polydor
- 15 (—) NICE ..... Nice, Immediate
- 16 (8) UNHALFBRICKING ..... Fairport Convention, Island
- 17 (20) NASHVILLE SKYLINE, Bob Dylan, CBS
- 18 (16) AS SAFE AS YESTERDAY IS ..... Humble Pie, Immediate
- 19 (14) THE SOUND OF MUSIC, Soundtrack, RCA
- 20 (19) THE WORLD OF VAL DOONICAN ..... Val Doonican, Decca

This week's new singles

# Lionel Morton

"Waterloo Road" RCA 1875  
A strong melody - could be a strong hit

# Nilsson

"Everybody's Talkin'" RCA 1876

This is the original recording of the song sung by Nilsson in the film "Midnight Cowboy".



# ROLLING STONES WIN THIRD GOLD DISC

THE ROLLING Stones' "Honky Tonk Women" has become their third single to win a Gold Disc in America, and is nearing sales of 1,500,000.

"Satisfaction" — still their all-time biggest seller — and "Ruby Tuesday" were the previous golden singles, and their new album, "Big Hits Vol. 2," looks like being their eleventh album to win the gold accolade.

It's also understood (writes Ren Grevatt) that the long-awaited and much-discussed Stones American tour could come about as early as October. It is felt that such a tour could become a multi-million dollar success, and Stones and Apple chieftain Allen Klein raised additional conjecture about a massive return by the Stones by flying into London unexpectedly last week.

## COURT CLOSES

THE LATE-NIGHT Midnight Court progressive music scene at London's Strand, will finish on September 19.

Announcing this last Friday, general manager, Peter Smith told the audience, "This is not because of any pressure from Mecca management. The contract with Marquee-Martin finishes then and there are a number of late-running engagements already booked for following Fridays which would mean that Midnight Court would be able to take place intermittently."

Graham Bond headlines at Midnight Court tomorrow (Friday) together with King Crimson, and the final night on September 19 features the Bonzo Dog Band.

## NEW EMI LABEL

A NEW record label featuring progressive groups is to be launched in Britain through EMI this autumn. First releases on the new Probe label will be albums from Soft Machine, Billy Meskel and the Mystic Number National Band.

EMI are also releasing two other new labels. One is the new Tamla Motown label Rare Earth and the other is the budget label Regal Starline (19s. 11d.) which will feature artists including Nat King Cole, Animals, Georgie Fame, Hollies, Manfred Mann, Frank Sinatra, Shadows and Shirley Bassey.



DEE nobody's business

## DEE DENIES CAROLINE TV RUMOURS

SIMON DEE this week denied rumours that he has received an offer to join Caroline Television, the proposed airborne pirate station run by Ronan O'Rahilly, who launched Radio Caroline.

"Ronan and I have been great friends for six years," Simon told the MM, "and we kicked off Radio Caroline together."

"It would be great if we could kick off Caroline Television ... but I have received no offer."

Commenting on reports that the BBC were to give him a "friendly warning" that his future with them would be affected if he joined O'Rahilly, Simon said: "All the BBC do is to provide me with employment. As long as I do my job, what I think about is nobody's business."

Dee's contract with the BBC expires at Christmas, and he said, "I'm considering a lot of things at the moment."



ROLLING STONES: tour in October

## LEE DORSEY TOUR DATES

SINGER LEE Dorsey kicks off his British tour on October 10 at the White Lion, Edgware. Other dates are as follows:

California, Dunstable, doubling the Cue Club, London (11), Orchid Ballroom, Purley (13), Rebecca's and the Cedar Club, Birmingham (14), Weston-Super-Mare and the Bamboo Club, Bristol (18), the Spinning Disc, Leeds (24), the Imperial Ballroom, Lincoln and the Twisted Wheel, Manchester (25), Up The Junction, Crewe, and the Town House Ballroom, Wellington (26), the Starlite Ballroom, Crawley (30), and Tottenham Royal (31). More dates may be announced later.

## REGGAE HOT 20

- | THIS WEEK | LAST WEEK | ARTIST                 | TITLE                          | RECORD      |
|-----------|-----------|------------------------|--------------------------------|-------------|
| 1         | (1)       | Pat Kelley             | HOW LONG WILL IT TAKE          | GAS-115     |
| 2         | (4)       | Pat Kelley             | IF IT DON'T WORK OUT           | GAS-125     |
| 3         | (5)       | Derrick Morgan         | SEND ME SOME LOVING            | CRAB-21     |
| 4         | (3)       | Max Romeo              | WET DREAM                      | UNITY-503   |
| 5         | (6)       | Ken Parker             | MY WHOLE WORLD IS FALLING DOWN | BAMBOO-1    |
| 6         | (2)       | Tony Scott             | WHAT AM I TO DO                | ESCORT-805  |
| 7         | (8)       | The Tonnos             | BAFF BOOM                      | CRAB-26     |
| 8         | (7)       | Donald Lee             | PEYTON PLACE                   | UNITY-519   |
| 9         | (17)      | Laurel Aitken          | SAVE THE LAST DANCE            | NU BEAT-039 |
| 10        | (14)      | Derrick Morgan         | MAN ON MOON                    | CRAB-30     |
| 11        | (9)       | Ernest Wilson & Freddy | JUST ONCE IN MY LIFE           | CRAB-21     |
| 12        | (11)      | Winston Shan           | THROW ME CORN                  | BULLET-399  |
| 13        | (18)      | Bill Moss              | SOCK IT TO ME SOUL BROTHER     | PAMA-765    |
| 14        | (10)      | Slim Smith             | SLIP AWAY                      | UNITY-520   |
| 15        | (12)      | Baba Dize              | WANTED                         | GAS-118     |
| 16        | (16)      | The Kingstons          | HOLD DOWN                      | CRAB-19     |
| 17        | (13)      | Slim Smith             | SOMEBODY TO LOVE               | UNITY-515   |
| 18        | (20)      | Winston Francis        | TOO EXPERIENCE                 | PUNCH-5     |
| 19        | (15)      | Laurel Aitken          | HAILES SELAISE/BLUES DANCE     | NU BEAT-032 |
| 20        | (19)      | The Uniques            | TOO PROUD TO BEG               | GAS-117     |

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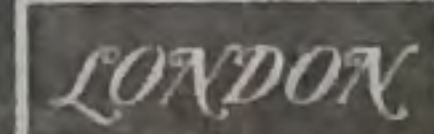
- TITUS GROAN! TITUS GROAN!  
TITUS GROAN! TITUS GROAN!  
**Phew!**  
TITUS GROAN! TITUS GROAN!  
TITUS GROAN! TITUS GROAN!  
**Pitter Patter!**  
**Pitter Patter!**  
TITUS GROAN! TITUS GROAN!  
TITUS GROAN! TITUS GROAN!  
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WILSON PICKETT, Zager and Evans, Dionne Warwick and Erroll Garner have been signed for British appearances by Danny O'Donovan, of ABP International.

Pickett will interrupt his current European tour to star at the Royal Albert Hall on September 19. He will play the whole of the second half of the show, backed by his American group, the Midnight Movers.

### Concerts in Holland

The first half of the show will star Irma Franklin, singing sister of Aretha. Comper will be Emperor Rosko. Pickett will fly in after a show in Germany on September 18 and will fly out again immediately after the London show for concerts in Holland.

O'Donovan's next signing will be comedian Dick Gregory who will do TV, radio and possibly college dates from September 18 to 30.

Zager and Evans will tour Europe from October 25 to November 10 and will include six or eight days of British concerts. The venues are currently being finalised. Next in will be Joe Tex with his full orchestra who will play five days in Britain from November 14.

Dionne Warwick will play four or five concerts in Britain during a ten-day European tour from January 9.

Finally, O'Donovan has signed Erroll Garner for a fortnight of concert dates in Britain starting on March 17.

### BUCK OWENS TO TOUR

BUCK OWENS, leading American country music singer, tours Britain in November, with his group the Buckaroos and girl singer Skeeter Davis.

Following a short visit to Germany, Owens opens his British tour at the Ulster Hall, Belfast on November 17, then plays two dates in Dublin on November 18 and 19. From Ireland Owens travels to Manchester where he appears at the Palace on November 20, then City Hall, Glasgow (21), Empire, Liverpool (22), and London Palladium on November 23.

### BOND GROUP

GRAHAM BOND this week announced the line-up of his new group which debuts at Midnight Court, at the London Lyceum, tomorrow (Friday).

Graham (organ, sax), will be leading Dave Usher (tr, gtr, flute, clt, tpt, bass, vcsls), Keith Bailey (drs, pno), Dave Howard (sitar, sax, bass) and dancer-singer Diane Stewart.

The group is also booked for the Wake Arms, Epping, this Sunday (14).

## Ginger will not leave Blind Faith

STRANGE RUMOURS that Ginger Baker will quit Blind Faith to be replaced by ex-Traffic drummer Jim Capaldi, were described as "totally unfounded" by the Robert Stigwood Organisation on Monday. "He has no intention of leaving," said a spokesman.

It has been rumoured for some time that Ginger was unhappy in the group, which includes Steve Winwood, Eric Clapton and Rick Grech. The group are currently on holiday after their American tour, and neither drummer was available for comment.

Steve Winwood is working on a solo album and is writing material in collaboration with Jim Capaldi at the old Traffic cottage in Berkshire.

There is a possibility of a European tour by Blind Faith, but no details have been revealed.

### JIMMY SMITH DATES

AMERICAN JAZZ organist Jimmy Smith and his trio have been booked to star at London's Royal Festival Hall on Saturday, November 22, followed by Colston Hall, Bristol (23). Other dates may be fixed.

### DEEP PURPLE FILM

THE CONCERT shared by Deep Purple and the Royal Philharmonic Orchestra at the Royal Albert Hall on September 24 is to be filmed in colour by Lion Television Services, newly-formed subsidiary of British Lion.

Proceeds from the concert will go Task Force, the London organisation for helping old people.

The Orchestra will be conducted by Malcolm Arnold and the concert will include his Sixth Symphony as well as a set by Deep Purple and a



BAKER quit rumours

combined performance by the Orchestra and group of a concerto written by Deep Purple's organist Jon Lord.

Deep Purple have a new album released on the Harvest label tomorrow (Friday).

### HARPER TOUR

ROY HARPER, with Ron Geesin and Ralph McTell, kicks off a short tour with two concerts at the Purcell Room, Queen Elizabeth Hall, London, on September 26 and 27.

The tour, presented jointly by Blackhill Enterprises and Marquee Dolan, then visits Nottingham Town Hall on October 9, Holdsworth Hall, Manchester (10), Liverpool Philharmonic Hall (14), Birmingham Town Hall (15), Sheffield Memorial Hall (17).

Roy Harper has a new album, tentatively titled "The Lone Barbarian," produced by Blackhill's Pete Jenner for Liberty, released soon and

## EGER JOINS NICE FOR CONCERT

JOSEPH EGER, conductor of the New York Philharmonic, will join forces with the Nice and a 60-piece orchestra in a concert at Croydon's Fairfield Hall on October 17, which may be filmed by Granada TV.

It will be a follow-up to their successful collaboration at the Plumpton Festival earlier this year when Eger conducted the Nice organ trio with a number of string and horn players.

The Nice's management are negotiating for the London Symphony Orchestra to work with them at Croydon. They have also applied to the Arts Council for a grant to help them stage future "classical-rock" concerts.

The Nice will be very busy in the next few months. On September 28 they play a concert at the Opera House, Harrogate, with Yes. On October 10 they play a two-hour concert at City Hall, Newcastle, they then fly to Essen, Germany for a Pop and Blues Festival on October 11.

They tour Sweden, Denmark and Belgium from October 22 and appear in Paris (26) and Basle, Switzerland (29). They guest at the International Jazz Festival in Prague on November 1 and give a concert at the Vienna Concert House on the fifth.

On November 6, 7, 8 and 9 they tour Germany and leave for their American tour on November 10 for five weeks.

## Colin demands apology

COLIN PETERSEN, the drummer sacked by Bee Gee brothers Barry and Maurice Gibb (above), has objected to the Gibb brothers being presented as the Bee Gees without him.

He has demanded an apology from the BBC following a Top Of The Pops appearance by Barry and Maurice Gibb last week in which they performed "Don't Forget To Remember."

"The BBC have been notified that the disc was made by the Bee Gees which includes Colin Petersen. Therefore their action in using only the Gibb brothers was wrong," said a statement issued on Petersen's behalf.

A BBC spokesman told

the MM at presstime that they had not yet received any notification from Petersen who says he will take legal action if the Gibb brothers are presented as the Bee Gees. "If it is a legal matter it will go to our legal department for consideration," said the BBC spokesman.

Robert Stigwood, the Gibb brothers agent and manager, said: "Mr Petersen overlooks that he only joined the Bee Gees in 1967 at which time the brothers Gibb had been appearing under the name of the Bee Gees — which are Barry Gibb's initials — for many years prior to that date.

"The Bee Gees will go on performing as the Bee Gees."

## PEDDLERS GET U.S. OFFER

PEDDLERS, WHOSE single "Birth" entered the MM Pop 30 last week, have been offered a three year contract worth 150,000 dollars for Caesar's Palace in Las Vegas.

The group, currently appearing at Cesar's, Dunstable make a London appearance on Tuesday (September) 16 at Hatchetts where they will be photographed for their new album cover.

They appear in cabaret at the Up The Junction, Crewe, for one week beginning September 19 before starting a week at Stockton's Poco-A-Poco from September 28. On October 13 they appear in concert at London's Festival Hall with Frankie Vaughan. (See page 10)

### EAGLE MARRIES

ROGER EAGLE pioneer of the progressive pop movement at Manchester's Magic Village, is to marry Miss Patsy Robinson, manageress of Barry's Record Rendezvous, the city's discery which specialises in jazz and progressive pop records.

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COUNTRY JOE visits Britain

## COUNTRY JOE LP RELEASED

COUNTRY JOE and the Fish, who visit Britain for a Royal Albert Hall concert on September 22, are to release a new single. And a new album, "Here We Are Again," is released this month.

No title has yet been fixed for the single release. The new album and single features the group's re-arranged line-up. Country Joe and guitarist Barry Melton are the only original members left in the band.

Newcomers to the group are bass player Doug Metzner, drummer Greg Dewey and Mark Kepner on keyboard. The group's sole British appearance comes at the end of their fourth European tour which takes in Sweden and Denmark before the London appearance.

After their Albert Hall appearance the group return to the Fillmore East in America where they star in two concert appearances.

## FAITH TOUR

BLIND FAITH, now back in London after their six week tour of America, are expected to tour Europe soon.

Manager Robert Stigwood is considering offers for the group to tour Germany, Holland and Sweden but nothing has been finalised yet. Drummer Ginger Baker is the only member of the group not in Britain at the moment. He is now holidaying in Jamaica.

## BOX TOPS TOUR

THE BOX TOPS make a four-week British tour starting November 15. No dates have yet been announced by the Arthur Howes office.

# SCOTT WALKER DROPS OUT OF MANCHESTER SHOW

FREDDIE and the Dreamers and comedian-singer Ted Rogers took over at short notice for Scott Walker at the Golden Garter, Wythenshawe, Manchester, on Monday.

Scott had been billed to appear for two weeks from Monday, and rehearsals were called for Wednesday, Thursday and Friday of last week, according to Scott's manager, Maurice King.

"I can't say anything more than that the matter is in the hands of solicitors," said Maurice King on Monday.

Mr. Trevor Woodward, booking manager of Entam Leisure, the entertainment department of Forte's—which owns the Golden Garter—told the MM on Monday:

"I understand Mr Maurice King had a band standing by for rehearsals in London, then the whole thing would have shifted to Manchester.

"It was inconvenient, to say the least, when we heard Scott Walker would not be appearing, but the matter has calmed down a bit by now."

Freddie and the Dreamers have just ended a summer season at the South Pier, Blackpool, and were to have taken a holiday this week.

The group and Ted Rogers will be at the Golden Garter for this week only. Other replacement acts for Scott Walker will be booked for the remaining week.

## REID JOINS TULL

TERRY REID returns from his second US tour on September 18 and joins the Jethro Tull tour which starts on September 25.

His second album, "Terry Reid," will be released to coincide with the tour.

## SLEDGE TOUR

TWO DATES have so far been set by the Arthur Howes office for Percy Sledge's British tour.

They are the California, Dunstable and the Cue Club, London both on December 6, and the Orchid Ballroom, Purley on December 22.



ENGELBERT: booked at Riviera Hotel

# Engelbert returns to Las Vegas

ENGELBERT HUMPERDINCK returns to the scene of an earlier triumph this year when he opens for a month at Las Vegas from December 19.

Engelbert has been booked to star at the Riviera Hotel in Vegas.

Currently on holiday in Rhodes, in the Greek Islands following his Great Yarmouth summer season—Engelbert returns to Britain this weekend.

He then flies to California to start rehearsals at the Hollywood Palace for his TV series. On September 28, he opens his first-ever American theatre engagement at the Greek Theatre, Los Angeles.

He then spends two days filming at the Hollywood Palace before returning to London on October 1 to televise the first show in his new series which goes into production in the New Year.

## SYD'S PLANS

FROM this week, Syd Lawrence has vacated his trumpet chair with the NDO to concentrate fully on his Glenn Miller-style Big Band.

Already the band has recorded a further six programmes in Yorkshire TV's "Sez Les" starring comedian Les Dawson—the first of which featured American jazz singer Carol Sloane and was screened last night (Wednesday).

On November 17 at London's Festival Hall, the Lawrence-Miller sound will be heard in a concert to mark the 25th anniversary of the American leader's disappearance over the English Channel.

## DEKKER'S GOLD

JOHNNY NASH will present Desmond Dekker with a Gold Disc for his "Israelites" single on stage during the Caribbean Music Festival at the Empire Pool, Wembley, on September 21.

Apart from Nash and Dekker, the Festival also stars Max Romeo, Jackie Edwards and Jimmy James.

Also billed are Count Prince Miller, Joyce Bond, Root and Jenny Jackson, Black Velvet, Derek Morgan,

the Mohawks, Pat Kelly and the Skatallies. It will be compered by Dwight Whyllie and Count Prince Miller.

The Festival comprises two shows, at 6 pm and 10.30 pm and has been promoted by the Round Table of Wimbledon in aid of charity.

## DYLAN FILM

A VIDEO-TAPE recording of Bob Dylan, the Who and other acts who took part in the Isle Of Wight Music Festival will be shown continuously at the Arts Lab, Drury Lane, London, from September 16.

The tape was made by the Arts Lab organiser, Jim Hayes.

## KINKS ALBUM

A NEW KINKS album entitled "Arthur—Or The Rise And Fall Of The British Empire" is to be released on October 4, and the group are due to make their first tour of America in four years in

November, for eight weeks.

Manager Robert Wace told the MM: "They open at the Fillmore East, New York on November 17 and 18. They are regarded as one of the biggest Underground acts in America, and another reason for their going is that Ray Davies is extremely interested in America. Their last album 'Village Green Preservation Society' sold very well there."

## EQUALS ARE IN

THE EQUALS have replaced Amen Corner on a major European tour with Barry Ryan next month.

This means that the Equals' proposed American tour will be postponed until early November.

Official reason why the Amen Corner pulled out of the tour is that they wish to concentrate on their projects in this country, and rumours of a split between the group and Andy Fairweather-Low were denied this week by the singer.

# UK TOUR LIKELY FOR BEE GEES

BEE GEES, currently in the MM Pop 30 with "Don't Forget To Remember," may go out on tour in Britain later this year.

Manager Robert Stigwood is considering putting Bee Gees Barry and Maurice Gibb on the road for a limited tour of major British towns.

Barry Gibb said this week: "I want to go back on stage and see the kids again. We've finished the film. The film 'Cucumber Castle' is likely to be extended into a 13-week series and deals with British and American television companies are expected to be announced soon.

Bee Gee Barry also hopes to launch his own record label in the near future. One of the first artists expected to record for the label will be Pat Arnold, currently in the States promoting her latest record "Bury Me Down by The River," a Barry Gibb song.

## BLUES SHOW

GEORGE MELLY, Errol Dixon, Jerome Arnold, Mike Cooper, Alexis Korner, Mike Raven, Ian Anderson, Gordon Smith, Jo-Ann Kelly, Paul Oliver, Davy Graham, Tony McPhee and Dave Kelly take

# LEE KONITZ GIGS CANCELLED

## JAZZ NEWS



BY BOB DAWBARN

A NUMBER of gigs pencilled in for American alto star Lee Konitz have been cancelled following his failure this week to get a Ministry of Labour work permit. Konitz is currently on holiday in London.

HOWARD RILEY has set the line-up for his Octet which will premiere "Convolutions," the work he has written with an Arts Council grant, at London's Purcell Room on December 1. Howard (pno) will lead Kenny Wheeler (tpt, flugel), Evan Parker (saxes), Derek Bailey (gtr), Jeff Clyne and Barry Guy (basses), Alan Jackson and Tony Oxley (drs). The Riley Trio plays the Woburn Festival, near High Wycombe, tomorrow (Friday).

MIKE WESTBROOK'S Concert Band will play the first two nights of his new Friday and Saturday club, the Crucible, in London's New Compton Street, this weekend. Later bookings are Ken Terroade (19) and the Battered Ornaments, featuring George Khan and Chris Spedding (20).

THE LONDON Jazz Centre Society, in conjunction with Ken Lindsay, starts weekly session at the Goat, St Albans, from September 17 when the opening attraction is the John Surman Quartet.

TRUMPETER Tony Fruscella has died in New York, aged 42. He worked with such names as Lester Young, Gerry Mulligan, Sonny Rollins and toured for a year with Stan Getz. He had one album released under his own name.

ERIC SILK'S Southern Jazz club at the Wake's Arms, Epping, tomorrow (Friday) . . . Steve Lane's Southern Stompers take part in a Worker's Festival at Katowice, Poland, this weekend.

THE ALBION Modern Jazz Club switches from Tuesdays to Thursdays at the King's Head, Fulham Broadway, from October 9. Bookings at the club include: Alan Skidmore's Quintet (September 30), Howard

Riley Trio (October 7), John Taylor Trio with Norma Winstone (9), Bob Downes Open Music (16) and Dave Holdsworth Band (23).

THE MAYNARD FERGUSON Big Band are last minute depts for Jon Hendricks, stranded in Sweden, at the Manchester Sports Guild on Saturday (13) . . . Don Rendell plays Jazz At Blunsdon House, Swindon, on September 15, followed by Frank Ricotti (22).

SONNY ROLLINS broke all attendance records at Shelly's Manne-Hole, Los Angeles, during his first club appearances in the area for four years . . . Miles Davis and Dizzy Gillespie are currently sharing the bill at Harlem's Club Baron.

MICK MULLIGAN has started sessions with the Stane Street Jazz Band on the first Friday of every month at the Egmont Arms, Midhurst, Sussex. The Band is resident on Sundays at the Rees Hotel, Selsey.

THE BIRD CURTIS Quintet leave today (Thursday) for six dates in Switzerland, including a Festival in Zurich and a broadcast. They return for dates at London's Phoenix (24) and Sussex University (29).

THE KEITH TIPPETT Band returns to London's 100 Club next Monday (15) . . . the Stan Tracey Quartet, featuring saxist Peter King, start recording a new album for Denis Preston's Record Supervision this week.

AC-IMPULSE have ten previously unreleased John Coltrane albums in the can, including newly-acquired tapes of Coltrane's European concerts . . . Norman Brown, guitarist with the Mills Brothers for 32 years, died in Hollywood aged 55.

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### New Albums

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**TEN YEARS AT RONNIE'S SUPPLEMENT SEE PAGE 16**



THE BUSINESS tycoon swivelled in his office chair and fingered a Braille edition of Dr Tom Dooley: My Story. The scene was a business building owned by him on Washington Boulevard in Los Angeles, its second floor taken up by his recording studio and numerous other ventures (RPM Enterprises), the rest profitably rented out. As I was shown into his handsome, conservatively decorated office, he picked up a phone to talk briefly with Joe Adams, his suave ex-actor major domo, then leaned back in the chair. For the next hour or two Ray Charles — now 37, greying a little around the temples, and at relative peace with the world — rapped about life, race and the career that has brought him, among other comforts, an annual income well into the seven-figure bracket and a couple of private planes, one a jet.

Having recently read the galley proofs of a book due out soon, *The Sound of Soul*, by a sensitive black writer named Phyl Garland, I wondered what would be his reaction to Miss Garland's assessment of the early Charles as "a young man in his 20s... whose voice sounded indescribably old."

"Many people have said that," said Charles. "Hearing me on records, they'd picture me as a huge, ageing fellow, about six feet six and 250 pounds. That's the sound they hear."

**Precise**

"Soul? I don't have a precise definition, but there were certain real old blues singers — Big Boy Crudup, Tampa Red, Washboard Sam, Muddy Waters, Blind Boy Phillips — I was raised with their sounds, so this certainly was a part of me, and it was the same as being reared in a Baptist church."

"Nat Cole — I tried like the devil to sing like him, but his influence had nothing to do with the blues or soul sound. What mainly attracted and influenced me was his piano playing."

Miss Garland also makes the point that middle-class Negroes previously ashamed of their heritage, now say it loud: they are black and proud.

"There is little truth in that, to the extent that certain people are brainwashed by white society. When I was a youngster, what we now call soul

music was known as race music, and you didn't hear it on the radio.

"Some black people felt they were on the bottom of the pile anyhow, and since blues singers were looked down upon — this was as low as you could get in the music field — by associating with it, they would identify with the bottom of that bottom. But that's not a general rule — there are plenty of colored people who have followed my career for years and years and who certainly wouldn't qualify for the poverty program."

The man who grew to adolescence under the unspeakable triple burden of blackness, blindness and poverty speaks now in the temperate terms of a middle-class moderate. His reactions often are those of a black capitalist and realist, a ghetto graduate who may actually believe in the American dream because through most of his adult life, it has been a part of his experience. ("I Got A Woman," his first real hit, was recorded in 1954 when he was 22).

Still, the shell of success could not have rendered him invulnerable to the slings and needles of outrageous racism. It was not

until 1965 that he entered a Los Angeles hospital to post a milestone on the road to maturity by curing himself permanently of the narcotics addiction that had been a heritage of teenage ghetto life.

The raging turmoil of the pre-cure Charles soon gave way to a calmer personality. After all the years of naked anguish he seemed to have come to terms with himself and with society.

He is as far from Uncle Tommery as from militancy. When the subject of protest songs came up, he said, "It's sort of fashionable now. I will not do a song just because it's the in thing to do." But he quickly added that he had recorded, a few years ago, two tunes that might be classified in the protest category. (But what, some militants may say, has he protested for us lately?)

**Choice**

His present conservatism in the choice of material carries over into his attitude towards freakout electronic sounds. "I played electric piano long before it was popular — remember 'What'd I Say' in 1959? — but not all these things sound good to me. The sax has a nice sound when the amplifier is set right, but you saw my show at the Coconut Grove — nobody in my band plays one. I haven't tried electric sax myself. I don't need to, because I can hear in my mind's ear precisely just how it would sound, just as I could write a whole big band arrangement right at this desk without ever going over to the piano.

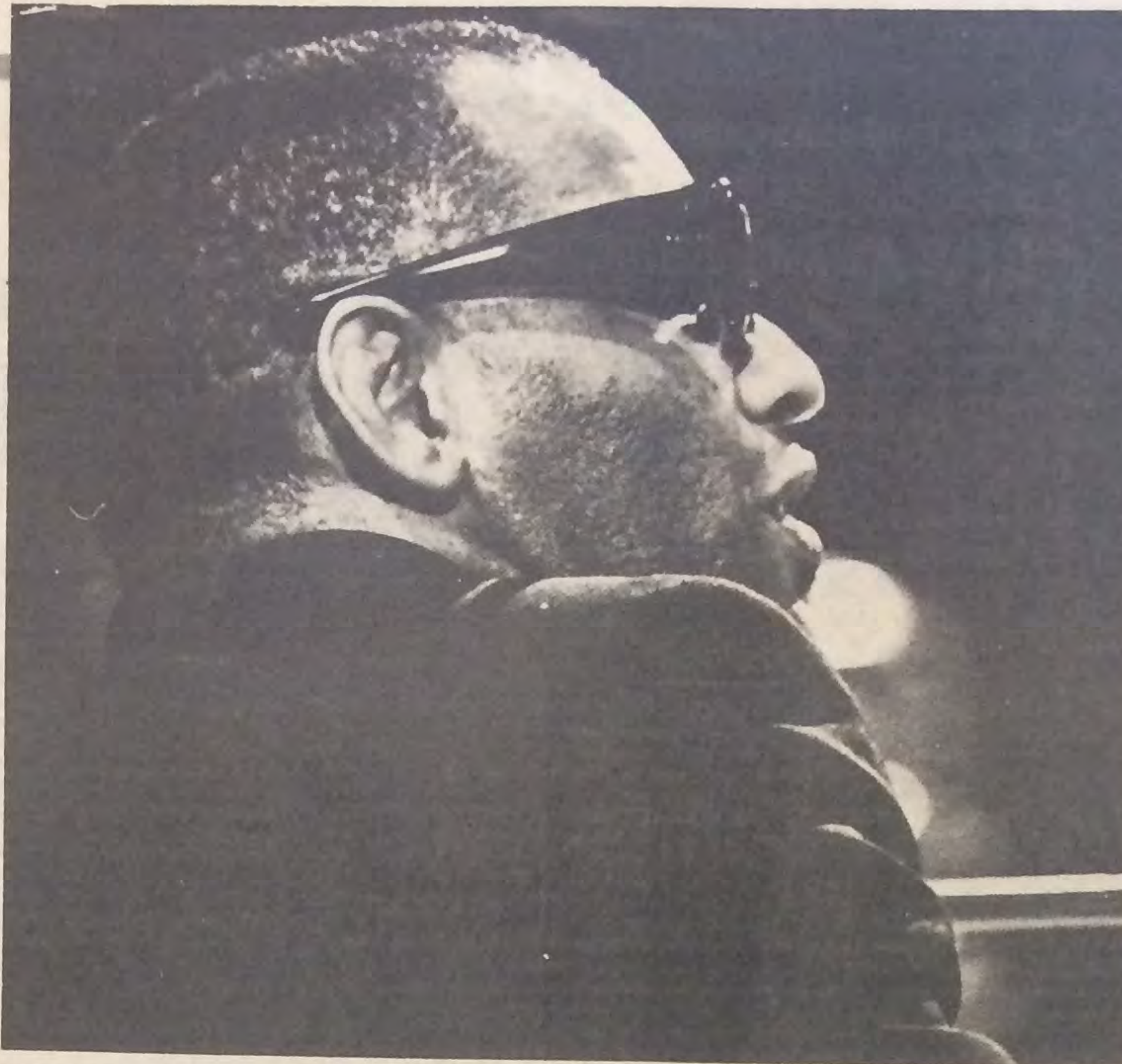
"The Moog synthesizer is interesting—I'd like to give that a whirl some day."

Turning to the related topic of the rock volume syndrome, and the deaf generation predicted for us by Ralph Nader and by prominent ear specialists,

he said: "That's been proven for many years; I don't need any doctor to tell me that you can take any piercing sound and drive someone deaf. I can even take a medium frequency, say 1,000 cycles,

and drive you deaf. That's why I know the kids can't possibly stick with it. Five years from now there'll be some other fad."

The generation gap means this to him: "In my young days, if you went



CHARLES: he is as far from Uncle Tommery as from militancy.

# A fighter who has won the toughest battles

## LEONARD FEATHER TALKS TO RAY CHARLES, WHO STARTS A NEW BRITISH TOUR ON SEPTEMBER 26

from say Tampa to Chicago, you came back and told everybody in town about it; today, by the time a kid is 15, he may have been to Europe and back. They're not necessarily more sophisticated, just more experienced, and they're exposed to more than they can absorb and handle. It's like, you can overwork a computer; if you put too much in, it'll holler.

**Society**

"Our kids are right in many ways — 90 per cent of them are righter than we are — but our society has put so much pressure on them, faced them with so many gigantic problems and dangers, that they try to escape through forms of behaviour that we don't understand. To put things right, we adults are going to go through a lot of changes in our own ideas and attitudes."

It was when we discussed the business end of music that Ray Charles, the soul singer, was instantly transformed into the president of RPM Enterprises. I confronted him with the materialistic credo as voiced recently by a major record company executive: "If any artist can't sell 100,000 records, we are not interested in that artist."

"I don't find that so callous," said Charles. "It's the way things have to be. With the production costs as they are nowadays, most artists can't break even unless they can sell 50,000 to 100,000. Even back in the 1950s, Atlantic didn't hire me to experiment with; they hired me to make money, and they had a good idea of what my potential was."

"In any case, the very big record companies do make exceptions. Look at

all the classical music that is recorded. Almost none of the classics get anywhere near the sales of a country and western hit, but at RCA or Columbia they can afford to round out their catalogues by including them."

Charles is no less pragmatic in his personal appearances. "A guy who comes in to hear my R&B songs will sit still for a ballad and maybe learn to appreciate this other kind of music, or vice versa. I check the reactions of people. Generally, my guide lines are how the records go. By the same token, a tune that hit first in the black community will be established later with whites, just as 'Georgia' and 'Crying Time' hit with whites and later with blacks. In the final analysis all audiences are pretty much alike."

"In New York we played exactly the same show at the Copa as at the Apollo Theatre."

**Reasons**

"One of the key reasons I'm still around is that we try to have a show that's as well rounded as possible, with something for the fan whether his bag be soul, country and western, modern jazz or what have you."

Ray Charles, multi-millionaire, knows the fine print in every contract he signs, knows better than some of his own engineers how to run his own recording equipment and his airplanes. As a fighter who has won some of the toughest battles of our society, he has emerged a whole man, his mind crammed with knowledge of a host of subjects from sociology to psychiatry.

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# Beatles' new album



EVERETT

RADIO One deejay Kenny Everett last Saturday played snatches of the Beatles new album, "Abbey Road"—three weeks before the official release date on September 26.

"I shall be playing it every Saturday morning up to the release date," Kenny told the MM on Monday. Kenny circumvented a pre-release block on the album by, in his own words, indulging in a little "jiggery-pokery."

"I hummed over a backing track and played a doubled up version of one of the tracks, 'Maxwell's Silver Hammer,'" he said.

## Delicious

Kenny describes the album as "delicious." "Maxwell's Silver Hammer" is his particular favourite. "It will become a standard," he says. "It's a groovy thing that identifies the very first time you play it. It's delightful."

On the other hand, Kenny's verdict on "I Want You (She's So Heavy)" which John sings is "very average."

Of Ringo Starr's "Octopus Garden," Kenny says: "I think they've tried to do a 'Yellow Submarine' here, but it's not half as effective."

Kenny regards George Harrison's "Here Comes The Sun" as "the best thing he's ever done."

The track titled "Because" he regards as "pure harmony," and "very beautiful."

## Another winner

"You Never Give Me Your Money" is the start of a medley including the titles "Sun King," "Mean Mr. Mustard," "Polythene Pam," "She Came Through The Bathroom Window" and "Golden Slumbers." "Each track lasts from 45 seconds to about a minute," says Kenny.

"The 'Bathroom Window' and 'Maxwell's Silver Hammer' titles were written about seven or eight months ago by Paul," adds Kenny. "'Carry That Weight' is a blues," says Kenny, "and I don't like blues."

But his overall verdict on "Abbey Road" is another winner for the Beatles — as the advance sales of 50,000 already indicate.

# LULU'S READY FOR VEGAS



PATRONS of the Broadway Club, Failsforth, near Manchester, are this week enjoying a preview of the act which Lulu will present at the Flamingo, Las Vegas, from Thursday of next week (18). And from the reception accorded to Lulu at Sunday's opening performance "enjoying" is the operative word. Lulu's act was more adult than we have heard from her in the past. All the ravers were there — "Shout," "Boat That I Row," a credit for Tom Jones in "It's Not Unusual" — but the big applause-puller was a five-number medley from Oliver. After this week's polishing, Lulu need not fear the hard-bitten Las Vegas audiences. — JERRY DAWSON

## Caught in the act

which ran to 70 minutes and three encores. After priming the audience with her own hits "Come Back And Shake Me" and "Goodnight Midnight," Clodagh showed impressive versatility in the oldie "Colouring Book" and a series of impersonations ranging from Mary Hopkin to Marlene Dietrich. This cabaret debut underlined Clodagh's ability as an all round entertainer. — CLIVE ARMITAGE

Grigson's own "Fujlyama" was a model-type theme in the Miles Davis manner, although the leader's own trumpet owes nothing to Davis' playing. Grigson was very "together" for his sharp, unusually aggressive exploration here. — VALERIE WILMER

## HARDIN, YORK

A PART from Sweden's Hanson and Karlsson, up until now there has been no exploration into the possibilities of a pop duo comprising just organ and drums — a combination more often associated with saloon bar singings.

However ex-Spencer Davis musicians Eddie Hardin (organ) and Pete York (drms) proved at the Lyceum last Friday that this can be a highly musical and workable proposition.

Pete York is one of the best drummers on the pop scene, possessing a clean, controlled technique that makes an excellent foundation and foil for Eddie Hardin's vocals and fine organ playing.

They feature some good original material, such as "Candlelight," a mid-temp song, and "Mountains Of Sound," an instrumental from their forthcoming "Tomorrow Today" album, which gives both musicians a chance to stretch out, and includes an imaginative solo from Pete. Eddie Hardin soloed on the Ray Charles number, "Drowning In My Own Tears" and together, Pete and Eddie really opened up on their improvisations on the Beatles' "Lady Madonna" and "Norwegian Wood," which brought them a well-deserved ovation from the audience. — TONY WILSON

## VIC DAMONE

VIC DAMONE'S act at London's Talk Of The Town is a real trip back to the way things used to be. Sentiment oozes from every pore, the Almighty is evoked between numbers, the audience is repeatedly told it is "just wonderful" and, on last Friday's opening at least, long stretches of time were used in extolling the brilliance of Sammy Davis Jr who introduced Mr Damone and then sat in the audience. The audience loved the old-fashioned schmaltz of the whole act. Me, I don't like my ham sweet-cured. Frankly, I was rather bored by the whole thing. — BOB DAWBARN

## CLODAGH RODGERS

THERE'S more to Clodagh Rodgers than a couple of catchy numbers and a shapely mini skirt. The 21-year-old Irish singer gave ample proof of this in her first live cabaret appearance at the Fiesta night spot, Teeside,

## LIONEL GRIGSON

LIVERPOOL'S Bluecoat Arts Forum is one cultural society that puts its money where its mouth is. They don't just pay lip service to jazz; they give the musicians work.

Last Friday they brought the Troubadour-based quintet led by trumpeter Lionel Grigson and alto saxophonist Pete Burden to the Pool for a session of conventional but hardblown jazz, and introduced a new solo talent to these ears.

Sharing rhythm duties with dependables Mike Pyne (piano) and Tony Levin (drums), the London Jazz Four's Daryl Runswick was an impressive dep for regular bassist Danny Thompson who was Penangling on the night of the concert. Runswick is one of those well-schooled musicians who solos with consummate skill, but he is above all a natural instinctive player.

The bassist was at his best on Wayne Shorter's "Footprints," the most impressive of the quintet's seven selections, and a number that owes its success to a heavy, resilient bass line. Burden stretched out and into a good groove on this 6/8 theme.

## TUBBY HAYES

TIME WAS when British Jazz musicians used to handle their instruments as though they were afraid they would bite back. No longer is this true; today's jazzmen play with an assurance and drive that often has their elders shaking their heads in envious amazement.

These attacking qualities are a feature of all four members of the Tubby Hayes Quartet — Tubbs (tenor), plus Mike Pyne (Piano), Ron Mathewson (bass) and Spike Wells (drums). Tubbs, of course, always blew through his tenor as if intent on removing the gold plating but he never sacrificed tone for forcefulness.

His tone at Ronnie Scott's on Monday was as true as ever, though Tubbs modestly dismissed the opening set as "what you just heard was a rehearsal."

Mike Pyne played percussive, well-integrated piano, and Spike Wells — one of the growing bunch of young university musicians — is a lully equipped drummer who plays complex rhythmic patterns with distressing ease. Providing a fine foundation was the fluent bass of Ron Mathewson — whose beautifully clean playing and liquid tone warrants his standing as one of the finest — if not the finest — bass player in Britain today. LAURIE HENSHAW.

## JOHN WILLIAMS

THERE'S not much doubt that the best thing in the John Williams act is the leader. At the 100 Club on Monday night he proved to be an equipped baritone sax man capable also of writing interesting charts.

He provided the night's best moments during his solo on "Half And Half" a long, comfortable excursion into the mainstream-modern idiom which indicated that he could well hold his own in much faster company.

Maggie Nichols joined the band for several numbers, and sang best on the lovely "A Horse Called Autumn," a Brian Patten poem set to music by Pat Evans.

Bill Lowe played several very original and stimulating bass trombone solos but too often the band members appeared unfamiliar with each other. On one number, which used a heavy rock beat, altoist Dick Walters and the rhythm section lost each other completely. — RICHARD WILLIAMS

# Club men

# say: no smoking



CLUB promoters are worried that hippies could close them down by smoking charge on the premises. Said one promoter this week: "You often get a couple of kids smoking out of bravado. There are a lot of plain-clothes police attending clubs at the moment, and it would be a shame if they started closing us down because of a few kids who can't keep their cool."

Postcards from Dean and Jane Ford in Spain and John Peel in Luxembourg — ta chaps... At Royston Eldridge's rugby club one of the scrum drank two pints of bitter in ten seconds, claiming a world record. He challenges all comers.

## Dollars

Said a pop journalist at Vic Damone show at Talk Of The Town: "We're a long way from Blodwyn Pig."

Bell records to distribute Steve Rowland's recordings in England, Ireland, US and Canada... Woodstock Festival lost over one million dollars.

Says the freelance country and western writer: "Y-i-i HAH in my ear and I'll follow you anywhere."

Ex-MM man Bob Houston producing records — and the flags of all nations Bob?

Cubic Vision perform free concert in Central Park, Dartford on Sunday.

Dean Martin won his 12th gold disc for "Gentle On My Mind" album... Allan McDougal has left Tetragrammaton to join Straight Records on promotion... Doors backing Gene Vincent in Toronto on a show with Jerry Lee Lewis, Little Richard and the Chicago Transit Authority. The mind boggles.

Bonzo Dogs to be featured in December issue of Esquire magazine in a story on comedy in rock. See MM back issues of three years ago... Reports denied of a new supergroup featuring Leapy Lee, Bert Weedon and Dave Clark, hotly denied by publicist "Lies" McGhee this week.

Strange list of tunes in the chart this week — "Curly," "Cloud 9," "I'm A Better Man," "Wet Dream," and "Birth." Yeah, blow in my "Je T'Aime Moi Non Plus" and I'll "Si Tu Dois Partir" you anywhere. As they have it in France. (And don't they have it in France, ah ah!)

## Souls

Dave Sheehan to join Graham Bond on tabla drums... So the lost souls are returning — Bond, Money, Spencer, Arthur Brown. Your MM has missed you!

Nice producing alternative sleeve for their album... Clodagh Rodgers awarded "Golden Leg" by a London dress firm in a campaign against the Paris inspired Maxi-skirt... Jiving K. Boots awarded the cardboard Vest in a Keep Britain Stupid campaign by a well known politician.

Fairport's Sandy Denny

very uptight at not being able to see Dylan due to mass gatecrashing of the press enclosure... Two top grade Idiot Dancers seen in Pathe newsreel on the Festival. Jeff Beck adding Carmine Appici (Drums) and Tim Bogert (bass) of Vanilla Fudge to his group.

Rolling Stone Mick Taylor producing tracks for US singer/guitarist Michael Sorafine in London.

Spencer Davis seen digging Eddie Hardin and Peter York at the Lyceum... Zoot Money jammed with Pete and Eddie.

Spirit of John Morgan led patrons of the Revolution in a wild Kwango session last week... Junior's Eyes lead guitarist Mick Wayne has one-man art exhibition at Archer Gallery, Westbourne Grove.

Groundhog's Tony McPhee wears a clown's outfit on stage. After appearing as a priest on his latest LP sleeve, this must be a case of "virgin on the ridiculous!" Thank you and goodnight T. Wilson.

Groups should claim royalties for posters which bear their pictures. So should the photographers.

Led Zeppelin manager Peter Grant given a special gold disc, inscribed with his name by Atlantic to mark million dollar sales of their LP... Sammy Davis Jr took Revolution club audience to Olympic studios to record his "live" album and provided food and drink.

## Jam

Jamming at Mothers, Birmingham. Robert Plant, and elements of Bakerloo, Juniors Eyes and the Move, with Fat Mattress.

Apple pleased at success of Hare Krishna single — 1,225 copies sold in a day. And dat's a lot of Monks, baby... "Holy, man holy," says Sam Gopal of Rome.

East Of Eden played with a Persian belly dancer at the Country Club — the filthy swines... Deviants new album cover features a nun sucking an ice lolly — or is she licking her habit?

THOUGHT FOR WEEK: A fat girl and a thin girl are smoking a cigarette. Which one finishes first? (The fat girl — she takes bigger drawers.) Groan.

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# DENVER

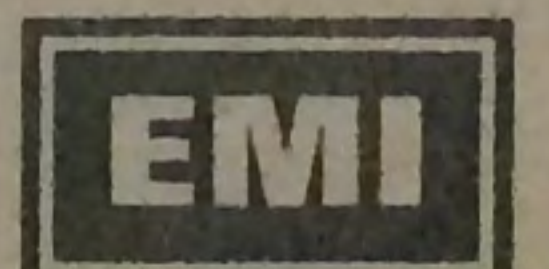


## Jonathan Kelly

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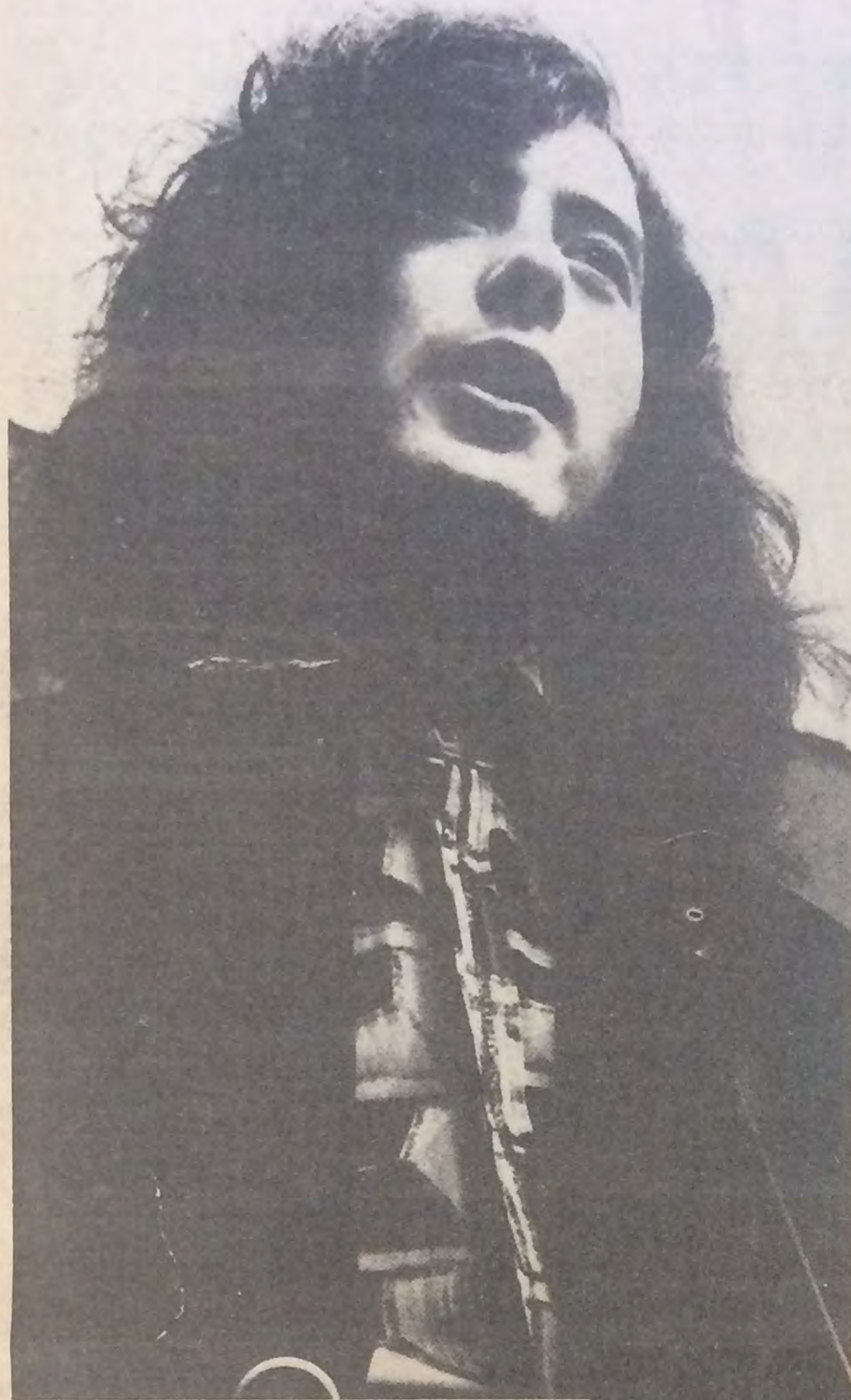
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PHOTOGRAPH by Wolfgang Heilemann





PAGE: healthy scene

# LED ZEPPELIN

## and how they made 37,000 dollars in one night

BY RICHARD WILLIAMS

**L**ED ZEPPELIN and the adjective "heavy" are practically synonymous. They were made for each other, and it's difficult to think of one without immediately associating it with the other.

But rumour has it that the "heavy" scene is on the way out, to be replaced by some unspecified new fad—possibly the fusion of country with rock.

How does Jimmy Page, ace guitarist with the Zeppelin, feel about it? I put the question to him recently during one of his all too short visits to London.

"I can't see the heavy thing going out," he replied. "Ever since the underground thing started a couple of years ago, people's tastes have been broadening.

"You can have a group like the Pentangle, who are into a light, folksy thing on one hand, and us on the other. The scene is broad enough to take us all in, and I don't see why that situation shouldn't continue."

Judging by the reaction to their most recent Stateside tour, with Jethro Tull, Jimmy's dead right. They did amazingly good business from coast to coast, and at one New York venue 21,000 people turned up at an auditorium which would hold just 10,000.

### Gold

The promoter squeezed an extra thousand bodies inside, which left a mere 10,000 disappointed, and he then promptly offered the group 30,000 dollars to appear again two nights later. Unfortunately they had to refuse, through previous commitments.

They have also just received a gold disc for a million dollars' worth of sales for their first album, and as the new LP, "Led Zeppelin 2," already has advance orders for 350,000 copies, they look like having two gold discs inside a very short space of time.

"It was tremendous in America," Jimmy told me. "We went down very well, and so did Jethro, particularly on the West Coast.

"I think the scene is very healthy at the

moment. People have all kinds of records in their collection, and that's a very good thing.

"Like they may have albums by Crosby Stills and Nash, who are still basically a Top 40 thing, as well as us. I think that what we play is music from the stomach rather than the head, although it does come from the head too.

"I don't get much time to listen to records in the States, but over here it's my way of relaxing. I listen mainly to guitar-dominated music, naturally, and I dig all kinds of things, including flamenco. Have you heard Manitas De Plata? He's ridiculous. That gypsy thing is fantastic."

It's widely realised that America is the group's main scene, and that's where they earn the most acclaim... plus hard cash, of course. Does Jimmy feel that British audiences aren't very rewarding by comparison?

"Britain is one of those places where you've got to make it, but it's a lot more difficult. Over here you feel you've got to knock yourself out before the people start listening to you, but in the States they listen from the start, and if they don't like you they simply don't come to see you again.

"But it's far from being a walk-over for British groups in the States," Jimmy warned. "It's fatal for a group to go over there when it hasn't got its

internal affairs sorted out. Jeff Beck, for instance, takes a new band every time he goes over there, so it's no wonder he's sick of the country.

"America couldn't be better for us at the moment. The scenes there are just incredible. The new system is to put groups on a percentage of the gate money, and we drew 37,000 dollars from one amazing gig in Los Angeles.

### Name

"When we formed the group a year ago and took it to America for the first time, I think it was my name that was the attraction, because I'd been there several times with the Yardbirds and we always did pretty well.

"The biggest problem with the new group was getting everyone's name across to the fans, and I think we've done that now. That's very important, and I'm happy about the situation now that there's no star name in the group—everyone's equal.

"I think we'll probably spend six months of the year in America in the future. That sounds a lot, but people don't realise the size of the country. You can get lost there!

"I can't see this group ever getting stale, because new ideas are coming up all the time. The new album is so different from the first, and the next one will

probably be just as different again.

"John plays organ, and we're going to use that on stage in future, and I play steel guitar, so that opens a lot of new musical doors for us.

### Jam

"And then Robert Plant is such a fantastic singer. Everytime he sings a song his phrasing is different, which is very stimulating.

"I do jam occasionally in clubs, but you've got to know that it's going to be good before you start, otherwise it's not worth doing. I've seen so many really boring jams."

Jimmy and the band are currently taking a month's holiday before beginning another hectic session of travelling. When I saw him, Jimmy was trying to decide between hitching to Spain "to see some real flamenco guitarists" and going to the Isle of Elba to stay in a friend's villa.

He is also looking out for a white Rolls-Royce—"I suppose it's a bit flash, but I really fancy one"—the only hang-up being that he can't drive.

After the holiday, the Zeppelin will go into the studios to record their first serious single.

"Atlantic put out a single from the first album in the States, but it was never meant as a single. Jethro Tull have proved that a good single can get through, so we're going to try it.

"I don't see any reason why we can't cut a good 2½-minute track, and a lot of the things on the new album are quite short—about four minutes. But they're really just frameworks for our stage performances, when we really stretch out."

### Sessions

Before his rise to fame with the Yardbirds and the Zeppelin, Jimmy was a top session man, playing on two and sometimes three different sessions a day. Would he ever consider going back to that life?

"Definitely not. It used to make me into a nervous wreck, and I'd enjoy perhaps one session every two months. But I do like doing things like Joe Cocker's album, where he knew just which musicians he wanted.

"I wouldn't mind doing that sort of thing, where the music's satisfying, but as for the rest... NO!"

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SEARCHING through the dusty MM files one comes across names from the distant past. Faded cuttings and curling pictures are sometimes the only reminders of the heart-throbs and bill-toppers who were yesterday's giants.

The bizarre fortunes of pop are all on record in the metal cabinets. Groups and solo singers who had one hit and then disappeared, big names of three, ten and fifteen years ago.

One of the big names of 1960 was American Johnny Tillotson whose "Poetry In Motion" made the number one spot in Britain. His follow ups failed to register here and it was another two years before he entered our charts again with "Send Me The Pillow You Dream On."

### Concerts

Now Tillotson is set to come back yet again. He flew into Britain last week with a different hairstyle and plans to return to Britain before the end of the year to do a concert tour.

Over a drink in a Fleet Street restaurant, I asked him if he was still country-influenced and what he had been doing during the last few years?

"I've been working a lot in cabaret especially in Las Vegas and Lake Tahoe. I try to be a total performer and to do a lot of different things.

"Country? Well I recently did a thing with Hank Snow. I love country, but I do other things. I include things like 'Proud Mary' and 'Green Apples' in my act although my favourite song is 'Hey Jude'. I get more emotional reaction with that song than



TILLOTSON: concert tour

anything else, it says so much that I believe in.

"I've just come from Germany where I've been for the fourth time playing for the military. The reaction we had this time was tre-

## A comeback for the Poetry in Motion man

mendous. I knew I'd be in Europe so I took the chance to come to England again for a short visit."

Are there any plans for a new single? "They may take one off an album I've just finished, I'll be coming back over here when the single is released and I hope to do a concert tour.

"I've signed with Jimmy Bowen who recently produced a big hit in the States titled "Ruby Don't Take Your Love To Town". He's also produced Frank Sinatra, Sammy Davis and Dean Martin and as I'm now with his label in the States I thought it was the highest form of flattery.

### Presley

"Certain single singers are getting a lot of attention in America at the moment. Your Tom Jones, Glen Campbell, Johnny Cash and Presley again are really big.

"With Presley it was that intangible mixture of the artist and the material. 'The Ghetto' was a hell of a song, a lot of people wanted to do it. And now he's combined the vintage Elvis with the Elvis of today.

"You like to feel important to the masses and I want to be important right now. I'd really like to make a comeback in Britain." — ROYSTON ELDRIDGE

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## VIC DAMONE talks to Laurie Henshaw

WHILE Vic Damone can pack 'em in at such plushy haunts as the Frontier Hotel, Las Vegas — where he has a three-year contract, and at London's Talk of the Town, where he opened last Friday — it's likely he'll be singing for far more than his supper for years to come.

In fact, during his last British visit, when he taped a BBC-2 colour spectacular from the Talk and also recorded "Don't Let Me Go" for Ember Records, Vic ordered that ultimate in status symbols — a Rolls-Royce. "It's a sandy coloured convertible," says Vic proudly.

Like many other prospective Rolls owners, he's still awaiting delivery. It will be shipped direct to the States.

So Mr. Vito Farinola — as he was christened — has certainly come a long way since he was born in Brooklyn, N.Y.

No less an authority than Frank Sinatra described Vic as "a guy with a fantastic pair of pipes." Those "pipes" are still in first-class shape. As is Vic himself. He keeps himself fit by fishing, shooting and playing golf. And his figure is lithe enough for him to carry off the snazziest tailoring with casual aplomb.

Last year, he was voted "Show-business Man of the Year in Golf" — which alone indicates his prowess as a swinger in another sense — and was also named among America's ten best-dressed men.

### Exudes

So, all round, Vic exudes success. Even though, chart-wise, he hasn't had a hit to match "On The Street Where You Live," which he recorded some years ago. But, like so many "quality singers" — Billy Eckstine is another — Vic is still a



VIC DAMONE

## THE SINGER WITH THE GOOD VIBRATIONS...

polished performer on the big-money cabaret circuits.

But if he ever did have to give up singing, he already has another profitable string to his bow. He is quite an inventor. He has already devised two safety devices for cars. And one — already being tested by 2,000 truck drivers — is also suitable for airline pilots.

"It's called Revive-a-Driver," says Vic. Basically, it consists of two vibrators activated by rheostats. One vibrator is fitted in the seat under a driver's buttocks; the other at his back. If he starts to nod during a long and ted-

ious drive, he is jerked into awareness by the vibrators.

So far, the tests are going fine, and it looks as though quite a few thousand American drivers will soon be twitching happily in a complete state of awareness as they bomb along the Freeways.

Only one snag. The Revive-a-Driver doesn't, apparently, work with women drivers. "They find it a little too stimulating — almost sensuous," says Vic with a grin. "They tend to start weaving all over the road!"

### Unkind

A lot of unkind male drivers would say they do that anyway.

Vic has also invented a gadget called a Safety Voice. This is fitted in the steering wheel, and, if the driver is going too fast, speaks a warning.

Mothers-in-law have been known to do the same thing.

Then Vic has an idea for a circuit running through the safety belt and connected to the ignition. It would mean the car couldn't be started until the belt was fastened.

"A safety-belt saved my life when my wife and I went over a cliff in my Ferrari," says Vic. He also had a nasty incident on a 295-mile drive from Las Vegas to Los Angeles.

### Safety

"Things like this started me thinking about car safety aids," says Vic.

He even has a company, Vidam, to handle such business activities.

But, while Vic still has those "fantastic pipes" in good trim, who cares about the car Safety Voice? Vic has got his own going for him. And it's still his best insurance.

(Vic Damone at Talk of the Town reviewed on page 6.)



VANILLA FUDGE: "Anything goes as long as it's good."

# Fudge disappointed by their own albums

BY TONY WILSON

IT WAS just two years ago that Vanilla Fudge sweetened the MM Top Thirty with their version of "You Keep Me Hanging On," also a big hit for Diana Ross and the Supremes.

Since then things have been quiet for the Fudge as far as Britain is concerned although they have kept in touch with British fans through such albums as "The Beat Goes On" and "Renaissance."

"We haven't really put anything out in the past two years in Britain as far as singles are concerned," said Fudge bass player Tim Bogert in New York recently, where he and drummer Carmine Appice were making final reductions on the group's next album in Atlantic's studios.

"I don't know why. We've been releasing singles from albums although we have been concentrating more on albums."

Continued Tim, "The thing is to try and keep as much respect as possible — there's

not much of it left. We'd like to have a hit but we don't want to go into a studio just to cut a single deliberately."

The Fudge are disappointed that their albums haven't done very well in Britain and are not too happy with their previous efforts. "The Beat Goes On," described by Tim as "43 minutes of manic depression" and "Renaissance," which received mixed reviews.

The group are hoping to visit Britain at some stage and were thinking of stopping off after a proposed trip to Italy in the near future.

Like many other American groups, the Vanillas are working alongside British groups a lot in recent months.

Did they look on this as competition? "I think you've got to look at it as inspira-

tion," said Tim. "We toured with Led Zeppelin and the Zeppelin copped a lot of things from us and we copped a lot from them."

With a strong swing to heavy and progressive bands over the last 12 months, it's difficult to place Vanilla Fudge. They don't see themselves as an "underground group."

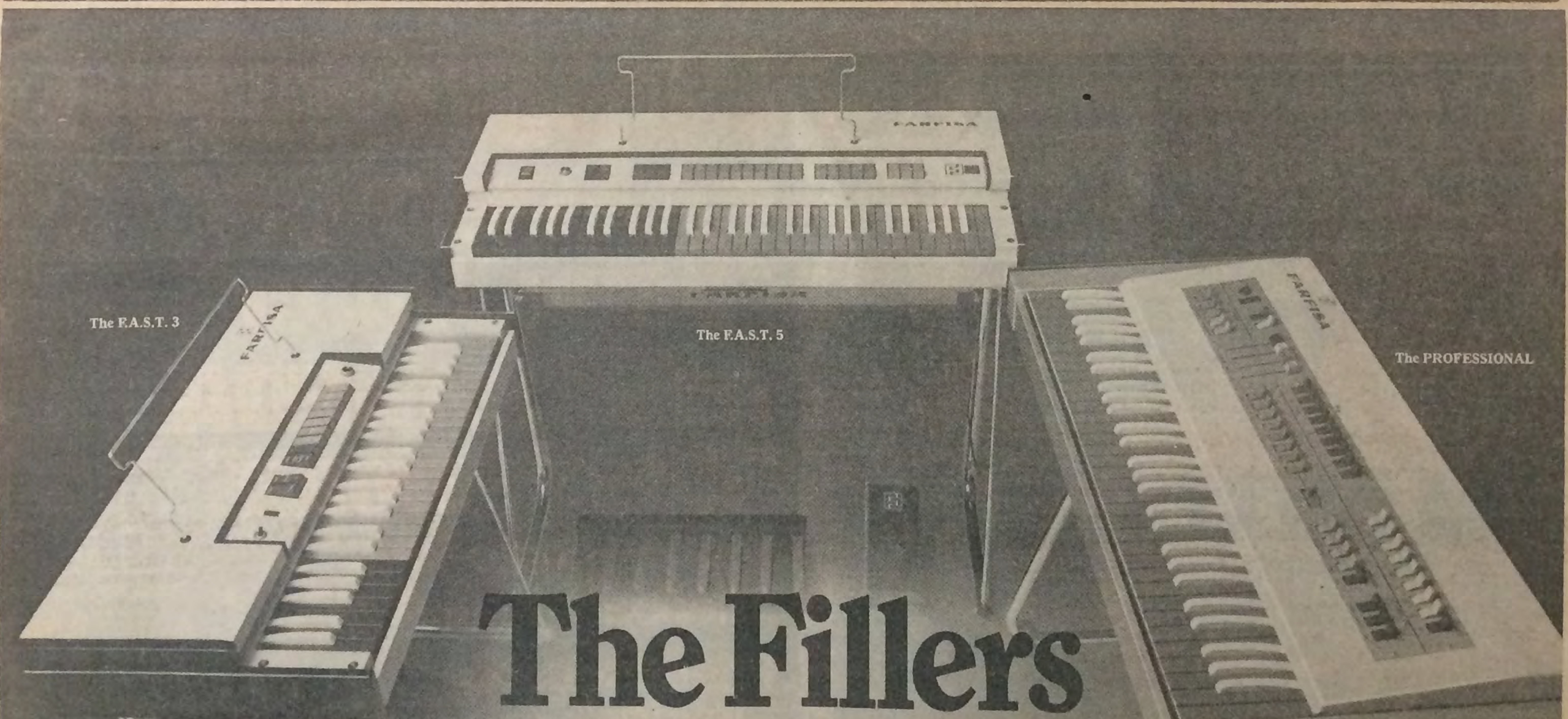
"There are so many different types of band now," said Carmine Appice, "you can't label anything. Anyway, Underground is commercial now."

One of the features of the Fudge's music is that they rework other people's material into their own style. "Coming from New York, and like a lot of bands that came from New York, everybody was doing other people's things."

"Then people went into writing and we have as well. Four out of the seven numbers on our new album will be originals. But a lot of people are doing other people's tunes again. Like Jeff Beck has done 'Jailhouse Rock' and 'All Shook Up.' Anything goes as long as it is good. Everybody's doing over old rock numbers."

Musically the Fudge don't intend to make any drastic changes in their concept of what they are doing. "We're sticking to where we're at," said Tim.

"It's just rock and roll. We just go into the studio with a basic idea. We never have any particular plans but it all falls into place. We like to take three months on an album, in between working. We just do what we want to do."



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# MUSICALLY WE'VE BEEN LEFT BEHIND, SAY THE PEDDLERS

"I WISH I could be a hippie," sighed Peddlers' organist Roy Phillips. "I'd really like to be part of that scene. But I can't because to them I'm an old man . . . although I don't feel it."

I spoke to Roy soon after their single, "Birth," had made it into the MM charts — their first hot single after several near misses over the past four or five years.

How does it feel, I asked him, to be a member of a chart group after a long period of success on other fronts?



PEDDLERS: 'the single could open new avenues'

## RUBBISH

"It's all right. It could make a great deal of difference to us. We've been quoted as saying that we weren't bothered about having a hit, but believe me that's a load of rubbish made up by some idiot. We've always wanted a hit just as much as anyone."

The Peddlers are amazingly popular with a large number of fans, and have as much work as they care to take on all over the world, from Caesar's Palace, Luton, to Caesar's Palace, Las Vegas. But this is the first time that they have broadened out into mass acceptance.

"We could get on very well without a hit single," said Roy. "But the single could open a lot of new

avenues for us.

"We've been criticised in the past for being staid, and that's true. We agree with our critics, and we don't get mad when they say that our stuff is all the same.

"What they don't realise is that we're out to please the 100,000 people who buy all our albums, the people who come to see us and enable us to hold the attendance record in 80 per cent of the places we play. Those people are very important to us, because they're our real following.

"But what may happen, if we do get regular hits, is that we'll be able to experiment, which is something I've wanted to do for a long time.

"Five years ago we were

avant-garde, but then people who were more commercial made it big. Now we find that, musically, we've been left behind . . . and we want to catch up.

## PLATFORM

"The other day I bought the Who's 'Tommy' album — it's bloody marvellous. I feel the same way about people like the Nice and Blood, Sweat and Tears. They're so far ahead in every way, and we'd like to get into it — but in our own bag, using different sounds and techniques.

"At the moment we couldn't get away with experimenting. But if we have another hit after this

one, then I think we'll be able to take our audience with us. It would give us more scope, and a platform from which to try out new ideas.

"When we started we were interested in finding a happy medium, and we've been very successful. But now there's a whole new scene which is absolutely fascinating.

"We've already started doing some things, and in fact we've recorded some tracks that we're scared to put out. They're just not the sort of jazz-pop-swing thing that we're associated with."

Basically the Peddlers are a performing group. Would any of this new material be impossible to reproduce "live"?

"Well, we are a bit worried about that. But we're going to go ahead and use the recording studio to its fullest extent. We're already getting into a whole lot of new things on stage. For instance, I'm playing acoustic guitar on some things.

"Recently we played a ballroom gig in Eastbourne, to about 2,000 14-year-olds. I can tell you we were absolutely terrified! We thought we'd get it over as soon as possible, and so we played our normal show — and went down a bomb! They really loved it, and you could have heard a pin drop while we were playing. They all sat on the floor with their mouths hanging open, and lapped it up. That really gave us a kick, and made us feel that we can communicate to more than one audience."

"Birth" has such a distinctive sound that I asked Trevor if they had any plans yet for a follow-up.

## COMPOSED

"Well, we did German TV last week with a fantastic dancer called Zizi Charmaine, and she gave us a great song which would be better for a single than anything I've written yet. It was composed by a French boy, but I can't give you the title yet — it's still under wraps!

"We've got an album coming out soon with some good old rock and roll on it, and then we've got plans for an experimental album — possibly even a double-album — containing songs about London. I've written about 20 songs so far for it, but it's still in the planning stage.

"As for the present, you can say that we're very happy about things — and I'm sure we've got a lot of interesting music inside us for the future." R.W.

JOSH WHITE, who died last Friday, was the first American blues artist I ever saw in the flesh — in those days nobody had started calling him a folk singer, and, anyway, we tended to claim for jazz anyone who sang a blues or a song like Billie Holiday's "Strange Fruit."

That was back in 1951 but I can still remember the way he mesmerised me, along with the rest of the audience at the Chiswick Empire. There was the authentic slurred vocal lines, the trick of sticking the lighted cigarette behind his ear and, above all, the excellence of his guitar playing.

Josh was the most sophisticated of all the blues and folk singers and over the years this rather told against him as tastes leaned more towards the raw, rough earthier styles of blues. He was a professional on a scene that preferred amateurs. You didn't have to appreciate the blues to be captivated by the man's powerful personality and stage craft. Yet he could also move you with the sincerity of so many of his songs.

As Max Jones wrote recently in the MM: "He cannot be easily classified since he works a musical vein close at times to blues, jazz and pop music, which includes protest songs, traditional ballads, work songs, spirituals, lullabies, hillbilly music and a variety of neo-folksongs."

Yet it all became undoubtedly Josh White music. Born in Greenville, South Carolina, in 1912 — or 1908 as some biographies have it — he left home at the age of seven to help support his family. His work was to lead blind men and, on his travels, started his wide repertoire of songs.

By the time he was nine he had witnessed two lynchings and learned to hate everything that Jim Crow stood for. It's worth remembering that he was among the first artists to actively fight against racial prejudice — at a time when it was both more dangerous and less acceptable to do so.

He first recorded in 1928 with Joe Taggard, one of the blind musicians he led around, and in April 1932 cut some 20 titles in New York under his own name as well as various pseudonyms like Pinewood Tom and Tippy Barton.

He recorded prolifically until 1936 and then, in 1940, reached a wider public when he recorded with a trio that included Sidney Bechet on clarinet. He became a regular on TV on both sides of the Atlantic as well as being in demand for clubs and concerts.

In recent years he has often appeared on stage with members of his family, notably



JOSH regular on TV

# The man who opened the way for blues

Josh Jnr and his daughter Beverly.

Over the years I met Josh on a number of occasions, both socially and as interviewer. The first time, aware of his reputation as a man sensitive to racial overtones, I was naturally a little apprehensive.

I need not have been. I always found Josh among the most charming and friendly of men, genuinely concerned with putting you at your ease. He needed, like most bluesmen, little or no excuse to produce his guitar at a party and would play for hours — solo or just accompanying one of his talented children.

History may decide that Josh White was a comparatively minor figure among the world's blues and folk singers.

But there won't be many more who will leave as many sorrowing friends. — BOB DAWBARN

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# RETURN OF THE ARCH LOONER

A PRODIGAL son has returned to the fold and although it was not possible to provide a fatted calf to celebrate, Zoot Money was proffered several cans of the finest ale this week on being reunited with Britain and the MM.

Once the cheery, rotund leader of the rocking Big Roll Band, was rarely absent from the group circuit or the Raver.

In the company of looners like Eric Burdon, and Brian Auger, Zoot was the king looner. Zoot became a much beloved symbol of good fun and good time music.

His band, which included Johnny Almond, Nick Newall, Colin Allen, Paul Williams, and Andy Somers, was one of the best in the country, offering authentic interpretations of the best Jimmy Smith, James Brown, Curtis Mayfield and John Patton material.

They never gained any big hits apart from mild success with "Good Time Operator," but made a couple of fine albums, including one "live" from Kloooks Kleeek.

Underneath the looner-image and behind the heavy brandy drinking was a serious musician trying to find himself. Gradually his natural penchant for comedy became stereotyped.

The hippy revolution of LSD year — 1967, hit George Bruno Money as hard as it hit Eric Burdon and other friends. Overnight the Big Roll Band disappeared and was replaced by Dantalian's Chariot.

## RASCALS: problems in their own country

"I AM convinced you have to be in Britain maybe twice a year at least, and on television, for people to identify with you," said Rascals' Eddie Brigati, talking about the group's lack of record success in Britain over the past couple of years.

They made the chart with "Groovin'" in Britain and in their native U.S. racked a few more with songs like "Good Lovin'," "A Girl Like You," "How Can I Be Sure" and "Beautiful Morning."

"We've realised, not so much in England as in other countries, there is a language barrier, so what we have to be is musical. I believe that this has proved itself."

The Rascals came to Britain in 1966 for a visit to follow up the success of "Groovin'" but were hit by problems and "did our public relations out of hotel rooms," on a subsequent visit.

"But we understand we have to go to Britain, play concerts to get the right communication."

But the group have had problems in their own country too. To avoid too many hassles, the group have taken to not only writing their own material, but publishing, recording and producing.

"We've stopped doing television in this country as well, because they just didn't know how to present us. We thought if

**'WE WANT TO BE ONE OF THE GANG'**

they were just going to throw us on and off, we wouldn't do it. That was one thing we noticed in Britain. The television works as one machine, they take trouble to present you."

The Rascals are at present limiting their live dates to weekends, spending the rest of the time in their New York base writing and recording.

"If we go out the longest we stay out is about six weeks, because we need more time to do the little things. Actually we try to do more than we should. Everything is done through us, including management. It's done at a slow pace. We never rush into things. If people try to rush us, we say 'Forget it'."

Added Eddie, "A lot of groups are playing their asses off and getting used by businessmen who want to make money out of them. If we got involved with something we didn't want to do, the music

would fail and the group would break up. We've demanded independence from the beginning."

As far as the Rascals' musical direction is concerned Gene Cornish, guitarist of the group said, "It seems to be a new direction each time we do a record. Felix starts a song and it develops day by day."

Felix Cavaliere, organist and founder of the group, added, "we have basically three people who play instruments in the group. If I come up with a basic idea for a song, they finish it. They work out as much as possible and don't leave too much to chance. In that way the original direction is more likely to be played. As for myself, I always see new horizons in music that I want to try."

The Rascals have a new single just completed in America, titled "Carry Me Back," a country rocker with some prominent piano.

It's lively enough to catch the imagination of the Radio One deejays and could just make it as a hit. If it does, then the Rascals will no doubt come to Britain again.

Said Felix, "We hope to come over again. We just want to be one of the gang. Last time we played a lot of little clubs and we got the Beatles and Stones interested in the record and put their sign of approval on the record. And I guess that's what we've got to do again."—TONY WILSON.



ZOOT: 'out of the Raver, on to the front'

front the band and be freer to present. We'll be playing things from the Big Roll days and newer stuff.

"Yes, I've changed quite a bit. The old band was getting type-cast and I was too busy going up and down the MI to think. I went through the LSD experience. LSD messed up a lot of people, but you don't take it unless you want to.

"I had a hard ego to come to terms with and LSD helps you see yourself. I involved myself in my quota of drugs and all I found out was what I knew already. I feel the same as probably everybody else who went through that scene. It was a chastening experience. It cleaned me out and I had a lot of cleaning to do. But I have come back to the evils again!" And Zoot indicated his can of beer drained and ready for replacement.

## Choked

"I was a bit choked that my 'transitional' period band never quite made it, because they were good musicians and we really meant what we were doing. But I'm all set for a new career — I hope.

"I suppose the Big Roll Band was a success because our approach was unconscious. Perhaps I was a bit rash to change it so quickly. There was a time when I planned to enlarge the band and make it into a show. But eventually I decided on Dantalian's Chariot.

"The majority of Big Roll fans came along to see us and said it was good, but it wasn't what they wanted. Nobody could put it down, because it was a good band. But I didn't realise that I sold the band and I had stopped making announcements and talking to the audience.

"Yes, it's time for me to be a biggie," grinned Zoot, with a flash of his old spirit. "My aim now is to get out of the Raver and on to the front page.

"You know, I went out for a couple of drinks in the King's Road when I got back from the States, and it was my first in eight months. I found myself going to strip clubs and ending up with Dave Davani in somebody's swimming pool." Yes folks, Zoot is back!

## BY CHRIS WELCH

Many consider this band, with its attendant light show, to be the finest of its kind. Unfortunately the change was too quick for the public to cope. Old Money fans were disappointed. The Underground couldn't accept them.

Eventually Dantalian's Chariot collapsed. Zoot joined the Animals and went to America. His old colleagues fanned out around the scene.

Colin Allen had a long stint with John Mayall, and Johnny Almond recently joined the new Mayall band, Paul Williams has worked with Alan Price and Jagger-naut. Andy Somers has gone into acting.

## Rocked

Meanwhile the Animals broke up and Zoot sank into obscurity. Memories of the band that rocked on "Barefootin'" with a trouserless Money removing shoes from his audience seemed to belong to some distant age.

Now Zoot has returned from the States and plans to form a new band which will get back to some of the fun and good music of the old days.

He performed a brief tap dance on a copy of the MM when we met for the first time in over a year this week. He looked extremely well — slimmer and with long hair. In conversation he was quieter and more together than in Big Roll days, but with more direction and authority than in his Dantalian's Chariot period.

What had Zoot been up to?

"I've been sitting in Los Angeles recording and looking around. I was coming back in February but the LP took longer to finish than I expected. I also had a group together and worked around LA. The LP we did is out in the States, called 'Welcome To My Head.'"

Was it worth the trip?

"Yeah, because every experience you have goes into the end product. Initially it was good for me to be part of something that was ahead of me. I rented a beautiful house to stay in and just wrote music and practised. I learnt a few lessons in the States. I should have gone there a long time ago."

Why did Eric and Zoot part company?

"I thought we were going to do a lot of different things, but we didn't. Eric didn't want to go on the road any more. Although it was a good band it became obvious Eric wanted to get more into acting. It was all down to roaring about the desert on motor cycles.

"We swallowed the band at Christmas and from then on I have been recording on my own. I finally decided what I wanted to do — form my own band at home. Now it's full speed ahead. I'm auditioning musicians and rehearsing. I'd like to find a keyboard player and arranger so that I can

Didn't you know it!

David Bowie's  
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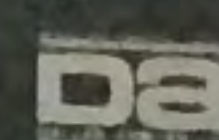
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# NEW POP SINGLES



# BY CHRIS WELCH

**KINKS: "Shangri-La" (Pye).** Yes folks, life in suburbia can be dull. Seven bob a week for a rented TV set and thoughts of a car. Ray Davies has got it all taped, and he does seem strangely obsessed with normals and their doings.

Personally, as I was reclining in my platinum hammock at my underground farmhouse in the Seychelles, smoking a marijuana-tainted cigarette, sipping from a glass of specially treated shellfish urine, and indulging in sexual relations with my unisex slave, only the other day, I too pondered on the strange acceptance by normals of their dull and boring round of mortgages and trains to town. "Shangri-La" is a good pop production as well as a pointed commentary, and should be a hit.

**BOBBY GOLDSBORO:** "Muddy Mississippi Line" (United Artists). Bobby says he has been spending all his money on "Caucasian queens," if my lug-holes interpret a right.

Over to my bona expert, Rodney Naff: "Caucasian queens? That's a new one on me Bobby. You should be so lucky." Well, I'm sorry but I didn't understand a word of that.

Over to Bert Thugg, my violence correspondent: "Well Guv'nor, this is a good production and no mistake. One fer the chart I reckons. And watch it Naff, unless you want my fist in your boat race."

## Rhythm

**LEE DORSEY:** "Everything I Do Gonh Be Funky (From Now On)" (Bell). By jingo the chap certainly has rhythm. I scarcely give a jot that this bears a certain resemblance to "Working In The Coalmine" such is the groovy beat attained by Mr. Dorsey and his accompanying musicians. The way I see it, he's doing his thing man.

Listening to his singularly funky rhythm section for any length of time, one senses that one's box is being done in, and I can't handle it man.

**LOVE SCULPTURE:** "Seagull" (Parlophone). Seagulls have a huge role to play in pop. At one time they made such frequent appearances on record the Musicians' Union were forced to arrange a special migration system for them and negotiate a higher pay scale.

Strangely one cannot detect any seagulls actually performing here, but the lead singer is spot-on in his meaningful ballad vocal and could easily dive-bomb the chart.

**UPSETTERS:** "Return Of Django" (Upsetter). Quick, over to my Mod expert, John Boverboots:



RAY: strangely obsessed with normals

# Kinks take yet another knock at suburbia

"Er, 'oo are you looking at? Want bover? Well man, this has been played at all the discotheques for months. They do a special dance to this — you bend your knees, rock from side to side, then you jump. Then, you like come down."

Fascinating John. Tell me, have you kicked anyone lately? I must admit, this is a great blue beat instrumental, and a hit.

**REGGAE BOYS:** "The Reggae Train" (Amalgamated). Not so keen on Reggae as its stronger Blue Beat brother, and this all sounds a trifle tedious. Over to my Trifle expert Lancelot O'Learystein: "Chuck it out the window Guv'nor, that's my advice, and that's a fact."

## Bottle

**CLYDE McPHATTER:** "Denver" (B&C). That's the trouble with Clyde—he keeps getting McPhatter. You know, I'm sure I said that in 1964. Hmm, me bottle's going. Well this is a load of knee dancing tittle-tattle, even though he does sing nicely à la Gene Pitney.

**FOUR TOPS:** "Do What You Gotta Do" (Tamla Motown). Great leaping toads — the Tops tackling a Jim Webb composition. And a splendid performance from Levi Stubbs should ensure it a place in the chart. One of the finest releases of the week.

**LEE MICHAELS:** "Heifty Hi" (A&M). Without being particularly distinctive, it has an extremely solid beat with a gospel piano wandering loosely around behind Lee's short choppy phrases.

**JACK WILCE:** "Apple Pie, Mother & The Flag" (Elektra). Presumably a rather elaborate send-up in view of the label source with young Jack singing as if he were an ancient country and west-

ern singer wallowing in sentiment, about patriotism and home cooking etc.

**P. J. PROBY:** "Hanging From Your Loving Tree" (Liberty). Pop has seemed strangely quiet since P. J.

stopped giving those marathon fun-packed interviews we used to know and love. So it's good to have him back even if the song isn't particularly good. He seems to be singing well and there is just the chance of a hit developing.

## Doctor

**BACHELORS** "Everybody's Talkin'" (Decca). A pleasant romantic song, well sung with a gently attractive accompaniment. Now over to my doctor, Angus McAilment: "Och, ye nearly died there lad-die." Why, what happened? "I tried to kill you three times."

**ADGE CUTLER AND THE WURZELS:** "Ferry To Glastonbury" (Columbia). A piano accordion sets a sleepy and rural atmosphere for Adge to indulge in an extremely warm and cozy tune, destined to be a hit.

Incidentally the rural atmosphere of the MM office was heightened by the Wurzels delivering a bag of manure with the review copy of their record.

**BLODWYN PIG:** "Walk On The Water" (Island). An interesting arrangement, involving plenty of tempo and time changes, but probably too complicated

for a single and not a particularly outstanding tune.

**SANDIE SHAW:** "Heaven Knows I'm Missing Him Now" (Pye). As Sandie is singing so well it seems rather a pity to waste her on pleasant but ordinary material.

Sorry about the recurrence of the word "pleasant" but I have lost my copy of Roget's Thesaurus, and heaven knows I'm missing him now.

**CLIFF & HANK:** "Thrown Down A Line" (Columbia). Y-i-i-hah! Waah if it ain't Cliff and Hank stars of the Nashville Rooms, Dalston.

**MALFUNCTION:** The early part of this review was incorrect. We have just heard this duo are in fact our old chums Cliff Richard and Hank Z. Marvin on a rocking opus that will come as a great surprise to those who put them down as "old hat."

## Old hat

In fact only the other day, I heard a man in the street crying out: "Cliff & Hank are old hat!" and I was forced to remonstrate with him.

Here they get to grips with a Spooky Tooth type beat, and damn good it sounds aussie, as we say in my native Silesia.

# NEW POP ALBUMS

## Jack's all right!

**JACK BRUCE:** "Songs For A Tailor" (Polydor). A massive and impressive work — not in length, but in attention to detail. For this is heavily arranged modern rock which not only serves to underline the writing, singing and bass playing talents of the ex-Cream man, but displays the advanced musicianship of the sidemen of today's group scene.

There is the superb drumming of Jon Hiseman and John Marshall to enjoy, and the trumpets of Henry Lowther, Harry Beckett, the guitar of Chris Spedding and the tenor saxophone of Dick Heckstall-Smith. Inevitably there is a jazz feel to several of the numbers, but the concept is firmly planted in today's music. Pete Brown's lyrics have a strangely bizarre quality and Jack interprets them meaningfully without falling into the ersatz Dylan bag, often the curse of "meaningful" singers. The production tends to be rather too busy, and one could have done with more instrumental solos.

**JEFF BECK:** "Cosa Nostra Beck-Ola" (Columbia). Quite a clever title, because "Cosa Nostra" means "our thing" in the language of the Mafia, so we are told, and "our thing" in the language of the Jeff Beck group means heavy modern rock, with roots in early pop forms. They play "Jailhouse Rock" and "All Shook Up" with as much conviction as the beautiful "Girl From Mill Valley" a piano forte for Nicky Hopkins. This was one of Jeff's better groups, with the extremely reliable Tony Newman on drums, veteran of Sounds Incorporated, Ronnie Wood on bass, and vocals by Rod (once known as "The Mod") Stewart. There is

some comparison with Led Zeppelin in the approach of Beck's band. Plenty of no-nonsense guitar, much yelling vocals, and singularly violent percussion.

**BILLY PRESTON:** "That's The Way God Planned It" (Apple). If that's the way God planned it, he sure makes a mean A&R man. Billy's bag is well-rounded, warm and truthful soul and this George Harrison production brings out the best of Preston. He is backed by many top British group stars whose styles are quite recognisable. Most of the songs are his own compositions but he also has a go at Dylan's "She Belongs To Me" and W. C. Handy's "Morning Star." Billy has come quite a long way since the days when his instrumental albums like "The Wildest

Organ Ever" were in-crowd favourites in the mid-sixties.

**MARVIN GAYE:** "MPG" (Tamla Motown). Motown's most successful solo artist, Gaye usually comes up with the best material that Tamla can offer especially on singles. "Too Busy Thinking About My Baby" his latest British hit for example, is included on this album. But generally Motown are finding it difficult to produce quality songs in quantity, something they were able to do in the heyday of Holland - Dozier - Holland, who have since left the company. This album suffers from a lack of quality songs but Gaye does a good job of what material there is. Some of the better tracks are "The End Of Our Road," "Only A Lonely Man Would Know" and "It's A Bitter Pill To Swallow."

**THE TEMPTATIONS:** "Cloud Nine" (Tamla Motown). In an effort to lift Motown out of one of its periodic doldrums, The Temptations and producer Norman Whitfield have moved away from the standard Tamla formula on this album. Two of the tracks, "Cloud Nine," currently in the single chart, and "Run Away Child, Running Wild," which lasts for more than nine minutes, are examples of a new progressive soul sound which has proved commercially successful for artists like Sly and The Family Stone and the Chambers Brothers. The other eight tracks on the album are in the old Tamla vein with "Hey Girl" and "Gonna Keep On Trying Till I Win Your Love" the best.

**EDWIN STARR:** "25 Miles" (Tamla Motown). Nothing too adventurous from Edwin Starr but the end result is pleasing. The songs are not memorable but they'll be favourites in the discotheques. "Twenty Five Miles" was a hit for him last year and the Dean-Witherspoon song "If My Heart Could Tell The Story" is similar. Also worthy of mention are "Who Cares If You're Happy Or Not" and the old Mary Wells hit "You Beat Me To The Punch."

**SIR DOUGLAS QUINTET:** "Mendocino" (Mercury). Sir Douglas Quintet had a hit

here several years ago with the bouncy "She's About A Mover," one of ten tracks on this album. Since "Mover" the American quintet have moved into the country rock field and the rest of this album is much better than you'd think. They add brass to their organ-drum-guitars line up for "And It Didn't Even Bring Me Down" and there's also a piece of white blues on "Oh Baby It Just Don't Matter."

**DESMOND DEKKER:** "The Israelites" (Pyramid). "It Mek" and "Israelites" are both included on this album which should ensure healthy sales for the Jamaican singer. He departs from the ska formula to produce a very different version of Stevie Wonder's hit "For Once In My Life" and on "Tips Of My Fingers" but those two apart it's the same West Indian beat.

**DAVID RUFFIN:** "My Whole World Ended" (Tamla Motown). David Ruffin was lead singer with the Temptations and he's already met with some success in his solo career. The title track "My Whole World Ended" was a big hit for him in the States. But Ruffin's gritty voice needs a tougher backing than Tamla provide and the songs aren't very inspiring either. A disappointing album from an artist with great potential.

## SMASHING START

Good for her! Time he got something better than that old orange box.

HEY CHARLIE Peanuts sister just sat on his guitar!

You're playing pretty good finger style now. Why not get a LEVIN or HAGSTROM Classic? They're the real thing y'know.

Well that Schaller Masters only 31 gns and you can get terms.

What sort of price are they, Charlie?

Don't just look at the price Peanuts check the value.

Think I'll send you the coupon for that 36 page Rosetti guitar brochure and have a look at them all.

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MM13/9



AFTER five weeks of our American tour it seems the new style Mayall team is doing pretty well — as some of the press reports indicate.

There was much excitement as always with the event of actually getting on a plane to cross the Atlantic and go to the other side of the world, leaving behind one culture and hours later being dropped into a different environment — or several other environments as the tour progressed.

First to New York with bossman Rik Gunnell to meet us at the airport, Jon and Johnny were making their U.S. debut and celebratory drinking almost got the better of dear Mr Mark. There were tense moments at the airport when he didn't see the point of the rigorous customs examinations of baggage and wandered blithely through the barriers without being apprehended, amazingly enough.

Our first gig was Newport a couple of days later and nerves were laid about the heavy responsibility of making a debut before so many expectant people. As it turned out, the audience seemed to respond and react very well, although, personally, I was greatly disappointed in our performance. It was the first gig without using the Orange PA system which was essential to the band's sound balance. It's too technical a matter to go into, but I'll just say that we could not hear what we were playing in relation to each other and so the overall balance sounded appalling. Frightening, considering how important the gig was to me. But from the public viewpoint I guess it was considered a success.

**PROBLEMS**

Next day we had problems of time getting to Tampa, Florida, for a concert. We somehow missed our plane and had to wait several hours for another one with the result we arrived late and had to rush straight on stage.

Top of the bill were Creedence Clearwater Revival. I'll forgo the modesty of bragging and just say that they had a very hard time getting through to the audience as me and the lads tore up the place with a much finer musical performance than that at the Newport Festival. A cruel trick to play on the group that had to follow!

Having become the official owner of my house in Los Angeles at last, I got the next morning plane out to the West Coast to start moving in. It was a beautiful feeling to return once more to Laurel Canyon

**Nerves in Newport and my own piece of Laurel Canyon**

**JOHN MAYALL REPORTS ON HIS TOUR OF THE STATES**

and this time to my own "piece o' land."

Time rolled on and New York was upon me and that meant two nights at the Fillmore East and the responsibility that an album had to come out of the material played on these concerts as I'd already completed the artwork. It seemed over in a flash and there was no second chance at it. The gig over, I spent the next day selecting the cuts I would use and being live they were less than perfect, but at the same time the final selections were the best out of the performances and are a record of the band's musical development at that time.

I dumped the masters and finished artwork with Polydor, breathed a sigh of relief at another deadline met and flew back home to L.A.

After a few days break we flew out to Chicago to a vast ballroom for two incredible nights playing. I have seldom come across more hollow acoustics. Just a mass of echo and noise — we played the first set and there were so few people that there was hardly any connection between musicians and audience. And the place was so big, it's ceiling was black like sky and had its own solar system, a planetarium and walls inside were flanked by mock-up buildings like a complete Disneyland village. And about 50 people sitting on the floor the size of a football pitch.

I won't name the support bands — they were big enough to have albums out, but sounded so bad. And they ran so much overtime that we never got to play the second set.

We returned the following day after a quick excursion to Milwaukee in the afternoon for an outdoor festival held on a car race track. It rained just

before we came on so we played our set there in a truck, not unlike a motorised covered wagon with one side open. The poor audience applauded and stuck out the set in the mud and rain.

The evening back in Chicago was ever more ludicrous. We played the first set — same deal as before — but it was so long before we got to play the last set that more or less everybody had gone home. No kidding, in that vast hall we had an audience of about 25 people and it just seemed so funny that the gig reached the height of informality and we settled down like some private party or get-together and played one of the best sets I've ever experienced. We were so relaxed and free we got into some really delicate and rewarding things so that we all happily returned to LA next day in very fine spirits.

A few more days in LA and the endless frustration of looking for a house to rent for the band. Hotels and motels were eventually settled for.

**OUTDOOR**

The following weekend we hit the top end of Michigan and played an outdoor weekend — two nights in Petoskey which few Americans ever heard of and one night outside Detroit. Very disorganised in both places and a million groups, five million amplifiers on and off and much sweat and disagreement. Plus a few rainstorms which God laid down to coincide without playing times on one of the three nights. It sort of wore us out. We had sound balance problems despite the arrival of the Orange PA I



MAYALL "we'll be busy"

had sent back to England for. On the third night we played early enough to catch the last LA plane and we arrived back there wiped out from the tour and travel.

The next weekend we covered a mileage of over 5,000 miles for two one-night stands. Having driven the 100 miles there and back to San Diego for a concert with Blood, Sweat and Tears we embarked on plane for Honolulu for another concert, again with BST. Both concerts, run by the same promoter, were eminently successful musically and we incorporated a couple of new numbers into the book. We still need more — God give me time to write something! Hawaii was very tourist orientated and I was only there for 15 hours or so but managed to return to LA loaded with souvenirs.

**EXCURSION**

This weekend we start our nine-day excursion on the road that will take us from Seattle to Portland, San Francisco, Fresno and Long Beach. So we'll be busy.

In the time off so far I've had a few days in the desert, seen a few films, shopped for furniture, got a car I can't drive yet, been to the Whiskey A Go Go a lot, seen a lot of English musicians — Manfred Mann, Robert Plant, Eric Burdon, Ric Lee and others — playing in LA or passing through.

I heard the American band the Flock and wrote the liner notes for their first album which you should look out for when it comes out.

I've also got a list of all the English concert venues for our British tour in November which seems to cover almost all the major towns in the country.

Johnny, Jon, Steve and myself send our best wishes to all you who read this and follow our adventures in the mad, rushed music world.

**THOSE DARING FROM THE ISL**

**EXPERIENCED** gamblers have been known to break into a cold sweat and furtively finger the trigger of a gun at the throw of a dice or spin of a roulette wheel.

But these are men who regularly play the long odds. Men who know the rewards and penalties to expect.

**Outlay**

How much more hazardous it is to plan a music festival headed by such an immortal and — let it be said — controversial figure as Bob Dylan involving a total outlay of £120,000 on the basis of one comparatively minor event held just 15 months beforehand?

For that was all the experience of festivals the brothers Ronald, Ray-



THE FESTIVAL: 'little trouble when you consider the crowd'

**LAURIE HENSHAW SPEAKING TO ROLAN**

mond and Bill Foulk had before they went for the jackpot with Dylan. Ten thousand people had attended their Isle of Wight Festival starring the Crazy World of Arthur Brown and Jefferson Air-

plane. But far more experienced promoters might have balked at the massive problem of trying to stage the most famous folk singer in the world.

But over a year's unremit-

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# Music Business Weekly

mirrors the music industry

## STARTING NEXT WEEK — A NEW PAPER FOR THE MUSIC WORLD

**Music Business Weekly** will mirror the entire music and leisure industry



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- MUSIC BUSINESS WEEKLY is being launched to meet the increasingly pressing need for an authoritative, informative and broadly based weekly to serve the rapidly expanding music-leisure industry.
- MUSIC BUSINESS WEEKLY, a business paper written by top music trade journalists with years of experience in the field, will cover the record industry, music publishing, the musical instrument trade, artist management, promotion, talent and all associated fields.
- MUSIC BUSINESS WEEKLY will serve record retailers, musical instrument dealers, record companies, independent producers, music publishers, booking agencies, promotion and public relations organisations in the music field, artists' managers, tour promoters, recording studios.

### Special supplements

- One of the great strengths of the paper will be a planned programme of special emphasis issues, spotlighting in-depth treatments of topics of special interest.
- For retailers there will be supplements on shop-fitting, security, insurance, retail promotion, stock control, etc.
- For record people there will be supplements on the budget market, rack jobbing, regional markets in the U.K., and on various musical categories—classical, jazz, folk, etc.

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- There will also be special supplements on the important music events of the year—trade fairs, festivals, and the annual MIDEM in Cannes.
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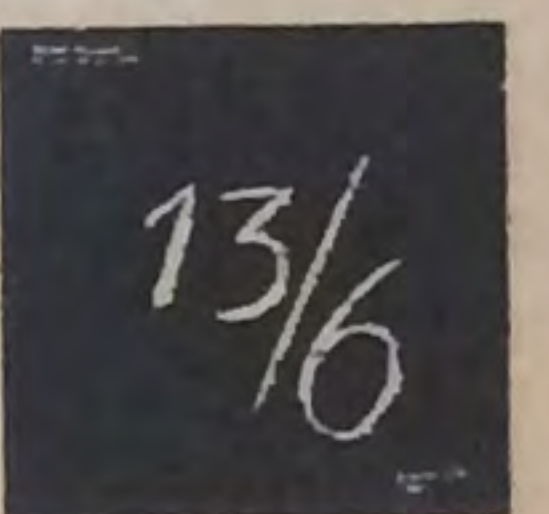
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- MUSIC BUSINESS WEEKLY has a team of feature writers and news reporters unrivalled in Britain for their contacts, knowledge of the industry and journalistic ability.
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IN ADDITION, there will be many other features including in-depth interviews with music people, reviews of artists and shows, legal advice and information, and news of new appointments, staff promotions and personnel moves.

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## COMPLETE CHARTS GUIDE



# Music Business Weekly

## A MESSAGE FROM THE EDITOR

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There has for some time been an urgent need for a professional, well-produced newspaper reflecting the entire music industry in this country. We intend MBW to be that paper.

It is intended to serve its readers faithfully and in a businesslike manner, yet also retaining the right to fair comment on the important issues in the music world.

We intend to be wide ranging and accurate and above all, to bring the developments, views and news of the

entire industry to our readers with speed and expertise.

To do this, we need the support of the industry. We need this support in two ways. First we need subscriptions to the paper. This is of paramount importance and a special pre-paid coupon for this purpose can be found on the opposite page.

Secondly, we need co-operation. We need people to tell us their stories, to give us their news. We will endeavour to publish as much news as possible on every aspect of the industry.

We look forward to the co-operation of the music industry and to a long and fruitful association.

Help us make MUSIC BUSINESS WEEKLY the sort of paper YOU want.

**Alan Walsh**



ALAN B. DONALDSON: advertisement manager

### 'New publication offers tremendous possibilities'

says **ALAN B. DONALDSON**

"THIS EXCITING new publication offers tremendous possibilities. Designed and produced with the entire music business in mind, MUSIC BUSINESS WEEKLY will provide an outstanding shop window for all advertisers seeking a first class medium giving COMPLETE coverage of the entire field of music."

This is the confident prediction of Alan B. Donaldson, Advertisement Manager of MUSIC BUSINESS WEEKLY. Donaldson, who has years of experience in the music business, was Advertisement Manager of DISC AND MUSIC ECHO before taking up his new post. Prior to that he was an advertisement representative on MELODY MAKER.

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# Music Business Weekly

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# KEEP IN TOUCH AS THE INDUSTRY GROWS



MUSIC BUSINESS WEEKLY is dedicated to providing a comprehensive news and features service. Included in this will be weekly specialised supplements giving in-depth treatment to particular branches or areas of the business.

The music-leisure industry is constantly evolving and changing. One way to keep up with its evolution is to read these supplements and keep them for reference.

The supplements for the first 12 issues of MUSIC BUSINESS WEEKLY have now been finalised. They are as follows:

## Stereo guide

ISSUE 1, September 20. Budget Album supplement: interviews with leading companies in the market, including Pickwick, Music for Pleasure, etc. A written contribution from Marcel Rodd (Saga) and a survey and analysis of the market. Organ supplement: survey of the new models; article on the importance of home sales; feature on Western Music and their success in selling organs; survey of special organ albums and internationally known organists talking about their requirements.

ISSUE 2, September 27. Stereo supplement: what is stereo? — guide for dealers; surveys of the special stereo record ranges; round-up of equipment and prices; marketing stereo lines and the problems of going all-stereo.

## Underground

ISSUE 3, October 4. Jazz supplement: American producer Teo Macero on Jazz That Sells Today; producer Terry Brown writes on producing commercial jazz; the best jazz on record, the economics of an American big band, and the best way to sell jazz records by Charles Collett (Blue Note Records).

ISSUE 4, October 11. Underground supplement: dealer's guide to the underground and its music; the underground labels — what are they and what is their product; interview with leading U.S. producer Jim Guercio, who records Blood, Sweat and Tears, etc; John Peel on the future of the underground scene; feature on Chrysalis, the agency and management organisation that handles top groups like Led Zeppelin, Jethro Tull and Ten Years After.

## Guitar

ISSUE 5, October 18. Display and shopfitting supplement: eye catching window displays attract sales — how are they achieved; new shopfitting units, browser boxes, etc; anti-pilferage devices and listener cubicles.

ISSUE 6, October 25. Guitar supplement: the latest models available from manufacturers and distributors; round-up of guitar music on record; merchandising techniques, etc; the potential for hand-

built guitars by Peter Sensier (Pepe of Dorita y Pepe).

ISSUE 7, November 1. Brass supplement: the latest brass developments; brass on record, etc.

## The classics

ISSUE 8, November 8. Classical supplement: the music, the people, the market, the instruments and the potential of the classical field. Contributions from MBW's Classical editor, Evan Senior, who has been involved with classical music for

over 40 years and is a former editor of Music and Musicians.

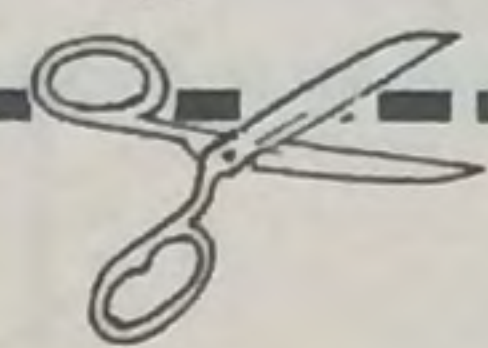
ISSUE 9, November 15. Percussion supplement.

ISSUE 10, November 22. R and B, Soul and Ska supplement.

ISSUE 11, November 29. Educational supplement and Music Publishing supplement.

ISSUE 12, December 6. Country and Western and Folk supplement.

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You've probably wondered why there isn't a paper that really involves itself in the business end of this huge music-leisure market. A paper that supplies you with reliable, well-informed news and

shrewd analyses of trends. One that tackles problems facing all aspects of the trade, takes a stand on controversies. A paper that you could really use. Well, at last, there is one. Music Business Weekly.

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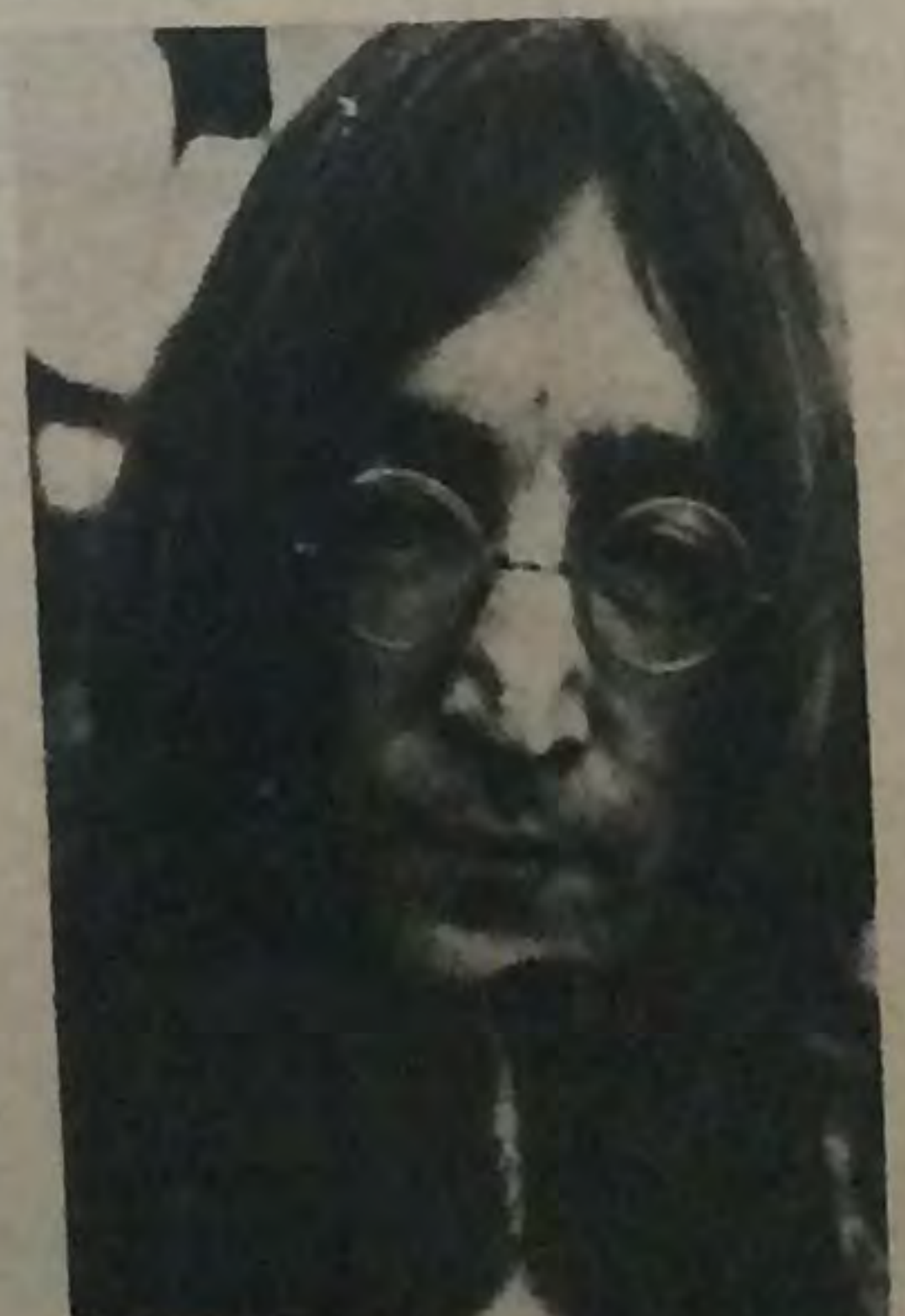
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# Introducing the team that will bring you all the news

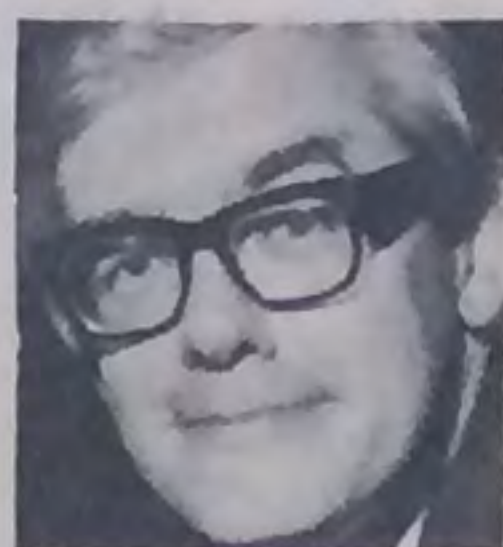
## Music Business Weekly

covers the music industry

The staff of Music Business Weekly contains some of the most talented and experienced people in musical journalism. They have been chosen for their knowledge in their respective fields. They will be applying their talent exclusively to making Music Business Weekly the first authoritative weekly music industry newspaper.



**ALAN WALSH** is the editor of Music Business Weekly and was formerly news editor of Melody Maker. Aged 29, he has been a journalist for 10 years and has had extensive experience of both consumer and trade magazines. He has been a show business writer for the past six years, four of which have been spent on the staff of MM. His early years in journalism were spent in a variety of reporting, feature writing and sub-editing jobs, and for three years he specialised in trade journalism before moving into the music field. He has wide experience of all aspects of the music business, is a former semi-professional musician and for the past two years has also edited the Melody Maker Yearbook.



**NIGEL HUNTER**: Entered music industry in 1954 in Decca publicity department. Subsequently worked for Good Music as song plugger and manager of Latin American catalogue. Active in music journalism since 1956 with Record Mirror, Disc, Music Echo, Fabulous and Billboard Publications, plus two periods of general freelancing. Writer of many sleeve notes for the major record companies, and compiler of BBC radio series "Tropical Fiesta" and "On The Latin Beat." Reviewer of Latin American discs for The Gramophone for over 10 years, and now also popular music reviewer for that magazine. Recently began record producing with "Latin Beatles" for DJM label.



**RODNEY BURBECK**: The launching of MBW coincides with Burbeck's 14th anniversary as a journalist. Early days were spent training at the Leicester Evening Mail, and during the years he has worked as a reporter on the Scottish Daily Express, feature writer on the Daily Sketch and news editor of London Life. Three years ago he joined CBS Records to handle the publicity of their British operations, and he returned to journalism earlier this year as a feature writer with Billboard Publications.



**PETER ROBINSON**: After a spell as record reviewer for two Sussex weekly papers, Robinson joined the Brighton Evening Argus in 1965, where, as well as general news reporting, he has been writing record features, reviews and show news. Has also specialised in hotel and catering industry news. Has been active in the music business as a promoter, having staged concerts by Scott Walker, Bonzo Dog Band, Scaffold, Cream and Family.



**MIKE TOPP**: Heads production team on Music Business Weekly. Aged 26, he has worked as reporter, sub-editor and lay-out man on seven newspapers. Comes to MBW from the Evening Echo at Hemel Hempstead, where he was a member of the production team which launched Europe's most advanced daily paper and pioneered many of the techniques of modern newspaper presentation. A music enthusiast from an early age, he has been involved in music journalism for the last three years.



**BRIAN SOUTHALL**: Joins MBW as a production man from the Braintree and Witham Times, where he was sports editor for 18 months. He is experienced in sub-editing, lay-out work and writing, and also has a deep interest in the music industry. Five years in journalism, he started with the Essex Chronicle before moving to the Surrey Comet as assistant sports editor.



**CHRIS HAYES**: Longest serving member of the Melody Maker staff, he is moving over to work also for MBW. A musical journalist since 1932, he has a vast and wide ranging knowledge of the music industry and for years has edited a specialist trade column. He will be writing news and features for the paper and contributing specialist items to supplements.



**JERRY DAWSON**: A former professional musician, Dawson has been a music journalist for 25 years and will co-ordinate MBW's national news and feature coverage from the paper's Manchester office. He is also a well-known broadcaster and has appeared on numerous television shows as a show business expert. For many years provincial news editor of Melody Maker, he will also assume this role for MBW.



**EVAN SENIOR**: Australian-born music critic and journalist, came to London in 1947 after many years of experience in music, drama, ballet and arts criticism in Australia, in broadcasting and daily newspaper journalism. In 1952 founded and edited for 10 years Music and Musicians, leading British serious-music monthly, and five years later, Records and Recording. Since 1962 has been a leading free-lance contributor to many British and overseas music publications.

### and a touch of glamour...



**CHRISTINE ROTHWELL**: MBW's 21-year-old ash blonde secretary deals coolly with the frenetic problems of the editor and his staff. Intelligent as well as pretty, Christine collected 'A' levels in English and History before leaving school at 19 to take an intensive course at secretarial college. Worked in public relations and for a television company prior to joining MBW.

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# G YOUNG MEN LE OF WIGHT



crowd was over 150,000

## LAND FOULK

ing hard work paid off. Like the ardent prospective bridegroom who refuses to take no for an answer, the three brothers approached the Dylan menage again and again. They even followed up their hard sell with a colour film of the Isle of Wight. This, and a personal trip to Dylan in New York, finally tipped the scales. And the outcome was a Festival that has made the closing months of 1969 a landmark in the world of "popular" music.

## Happily

Now, the brothers Ronald, Raymond and Bill have balanced their books and, happily for themselves and future Festival fans, come up with a nice balance. "Our profit is not all that big," says Ronald. "But we have achieved what we set out to do. The biggest satisfaction when we looked out on the vast crowds was knowing that all our efforts have been worthwhile. We've given enjoyment to a lot of people." But that enjoyment wasn't given without cost. The financial outlay involved would be enough to make a Charles Clore blink. To start with, there was £20,000 for Dylan, plus 50 per cent of the profits

and £5,000 first-class air fare for him and his party.

The Band swallowed another £8,000; Richie Havens took £3,000, Tom Paxton cost £750, the Who £900, and Pentangle £500. "The rest of the bill accounts for another £6,000," says Ronald.

The stage set back Fiery Creations another £10,000. Then there were the additional attractions, plus catering, camping, security and travelling arrangements to take care of. To say nothing of publicity expenditure.

But, despite all the money — and headaches — involved, the Festival was an unqualified success. So much so, that the brothers are already planning a similar event for next year. Dylan has said he is prepared to go again, although recent reports suggest that he will not visit Britain again. But it's a safe bet that, with the prestige the brothers have gained from this Festival, they will aim for other big fry of equal calibre.

Hitches? Inevitably there were some in a venture of this proportion. "We've learned that we shall have to make better arrangements for the Press," admits Ronald. "So many people were gatecrashing into the Press enclosure some important people couldn't even get in.

Adds Peter Harrigan, who was in charge of the Press: "Two months ago, I asked the G.P.O. to lay

on 15 extra telephone lines. I was told this was impossible. Eventually, I managed to get seven. Next year, we shall see we have at least 15 field telephones, teleprinters and Telex facilities."

Ronald also says the fencing and security arrangements will have to be strengthened. Though he adds that the Isle of Wight council and the police were "marvellous."

## Hoodlums

Some hoodlums burned portions of fencing and part of a marquee. And there was a tense incident backstage when a gentleman wielded a bottle. But, as Peter Harrigan puts it: "There was remarkably little trouble when you consider the crowd was over 150,000. You can get far more trouble at a Cup Final with only 30,000 present."

There has been much ado in some sections of the Press about Dylan allegedly giving short weight — one hour's performance instead of three. "We would have liked him to do more," says Ronald. "But he was under no obligation to do so."

In fact, Dylan and the Band put on a performance lasting about two hours. And there were no outbursts from those present.

## Refuse

Litter was a problem. The organisers did their utmost to clear up the previous night's refuse before midday, but the task was impossible to accomplish in the limited time available.

If anyone was disappointed with the Dylan Festival, it was those sensation seekers whose febrile imaginations conjure up lurid visions of orgies and drugs at every gathering of pop, jazz or folk followers.

One can imagine them rubbing their hands and sharpening their pencils when the first ferryboat of fans set foot on the Isle. They may have felt a flicker of a voyeur's titillation when a young lady cast off her clothes and danced in the nude.

But that flash was soon extinguished by the surging sea of musical enthusiasm. And this, after all, was what the Dylan Festival was all about.

# CARL WAYNE OF THE MOVE

on the latest sounds in BLIND DATE

## BOB DYLAN: "Lay Lady Lay" (CBS).

I heard the Byrds' version of this before I heard Dylan's. This is fantastic. And I think it could also be an enormous hit.

He writes so much about life and environment, he is just wonderful as far as I am concerned. It's a great production, too.

Really, it's unimportant whether Dylan has a hit single but I'd like to see enough people who really believe in him buy this so that it goes in the chart.

## ELVIS PRESLEY: "Clean Up Your Own Back Yard" (RCA).

I know this, and it's already received so many knocks. There's been so much bickering about it.

Why is it that Presley has to do something hum-along before people will write about him again?

Personally, I prefer this to "In The Ghetto," it has a beautiful feel about it. I think it's great, but I don't think it will be a big hit for him.

## BARRY RYAN: "The Hunt" (Polydor).

That voice is very familiar. It reminds me of Kiki Dee. Who is it? (He is told.) Good Lord!

To be quite fair, I think this is a tremendous performance. The whole record, and the song, is just a stepping stone away from being a great record. But it tends to fall into a position of uncertainty.

The production seems too light and not dramatic enough for what is going on.

## LOCOMOTIVE: "I'm Never Gonna Let You Go" (Parlophone).

Not Who is it? (He is told.) Good Lord!

I must be honest about this. I know Locomotive and like them as people, but I think the whole record from the writing to the performance and production is diabolical.

I find myself in an embarrassing position, but I have to say the whole thing was very untogther.

## CHICKEN SHACK: "Tears In The Wind" (Blue Horizon).

That has no chance of being a commercial hit at all. I don't know who it is. The whole thing could have been done a lot better but even then it wouldn't have been a hit. The performance is in line with the song — very ordinary.

## OTIS REDDING: "Free Me" (Atco).

I won't even try to guess who it is, it sounds like such a lot of people. I don't like it.

I suppose this is what falls into that category known as Soul. I hate any mention of that word, particularly when used in respect of Negroes. I admire so many Negro artists tremendously but I think it is pathetic to pretend only they have soul. I wouldn't say this record had any more soul than "Curly."

Dinah Washington had tremendous soul, and Ella Fitzgerald. But then so has Frank Sinatra.

## THE DOORS: "Tell All The People" (from the Elektra LP "The Soft Parade" EKS75005).

I saw the label as you were

## EGG: "Seven Is A Jolly Good Time" (Deram).

Since "Lay Lady Lay" the records have gone steadily down and have now reached a very low ebb.

This sounds as though it was recorded in Holborn Tube Station. I don't like anything about it and it has no chance as a commercial record.

## VELVET OPERA: "Ride A Hustler's Dream" and "Statesboro Blues" (from the CBS LP "Ride A Hustler's Dream" 63692).

It's Velvet Opera. The first track has a beautiful sound. The singer sounds like an early Dylan on that one.

The second track is quite different, something very heavy. On the strength of these two tracks I'd buy this LP.

In fact LPs are the only things I buy now — I can hear all the singles I want on the radio.

## JOE COCKER: "Delta Lady" (Regal Zonophone).

This is it! Joe is a mixture of Richie Havens and Ray Charles.

I don't think this will be a hit but I think it's tremendous. Cocker is tremendous and Denny Cordell's productions for him are tremendous. I rate Joe very, very highly.



putting it on. Elektra have a tremendous reputation for putting out quality stuff and their covers are superb — as this one is.

Dare I say that the Doors, along with a lot of other early West Coast groups, have never done anything for me? How can you review an LP from one track. But, in general, I

feel about them as I do about so many groups, they seem to hit a pinnacle with one LP.

An example is Fifth Dimension who reached the heights with their "Magic Garden" album of Jim Webb songs and haven't done so well since.

I am sure Doors can do better than this.

## THE FOUR TOPS

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## LOVE SCULPTURE

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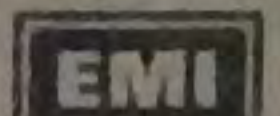
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## LEE DORSEY

Everything I Do Gonh Be Funky (From Now On) Bell 1074

## TANGERINE PEEL

Play Me A Sad Song And I'll Dance MGM 1487



Our profit is not all

that big, but we have achieved

what we set out to do





## Roundhouse crowds without the bedrolls

BY BOB DAWBARN

SUCCESS ALWAYS breeds jealousy. The man who sticks his neck out is always in danger of having somebody tread on it.

Among a certain section of the jazz community there have, from time to time, been rumblings to the effect that Ronnie Scott plays it safe, sticking to established musicians rather than giving newer players a chance.

The Old Place gave such talk the lie — as does the proclaimed policy for its natural successor the Upstairs Room. The Old Place was born at the original Scott Club premises in Gerrard Street soon after it moved to the plushier confines of Frith Street.

The Old Place was responsible for bringing to a reasonably wide public such talents as John Surman, Mike Westbrook, Chris McGregor and many more.

John Jack, who ran the club for the year before it finally closed in May, 1968, says: "It always ran at a loss — I think in the whole of that time we had three weeks when we really made a good profit. The Old Place was heavily subsidised by the main Scott Club."

"Pete and Ronnie were paying the rent, light, electricity, phone bill, brewers and the rest, and most weeks they were lucky if I gave them as much as £20 towards them. It was probably costing them somewhere between £50 and £100 a week to keep the place open."

But the club certainly paid dividends musically if not financially.

"The policy was to provide a venue for the generation of musicians after what you might call the Bulls Head generation," says John. "People like Mike Westbrook had been scratching around a long time and it was having a regular weekly gig, on the Saturday, that got the band going. Quite early on I gave John Surman the Monday nights as a jazz workshop and that did as much as anything to get him established into his own thing."

"Then there was the Chris McGregor Band resident once a week and Graham Collier did fairly regular things. At the time the only other place where comparable musicians could play was the Little Theatre Club and that was really a different scene."

John goes way back on the jazz scene and I remember him as a trad trombonist who was nearly as bad as I was.

"The Old Place completely changed me," he admits. "In the first few weeks I thought I was never going to come to terms with the music at all. The first time I wandered in there there was a giant jam session going on with Surman and McGregor and dozens of other guys standing all over the room just making noises. I was horrified."

"What put me straight was getting to know the guys and finding that people like Westbrook had the same outlook as myself on music in general. Really it was like going back ten years — they had the same kind of attitude as people like Mick Mulligan or Humph in the trad Revival days. They were interested in

more than just being professional musicians."

I asked John to recall some of the disasters at the club — I remember one time when members of a particular band were barred from the premises unless actually at work on the stand.

"One that sticks in my memory was the first time I booked the late, and much lamented, Mike Taylor. I thought I'd booked a pianist but for the first set he sat on the stage in his sheepskin coat with a saucer beside him and his tin of tobacco and occasionally played a few sounds on a broken, pottery hand drum and an old wooden flute. The other half of the duo, Ron Rubin, just leaned on his bass looking as baffled as I was."

"I think that was the same night John Stevens came in as a duo with Evan Parker. That baffled a lot of people too — me included."

John is now managing the Upstairs Room at the Scott Club and the Room has switched from an all-pop policy to presenting jazz groups on four-nights-a-week residencies.

"I don't think anybody is yet too clear on what we are trying to do," admits John. "And it's certainly too early to tell if we are going to be successful. The first week, with Chris McGregor, went very well, but then the Downstairs Room was closed that week."

"I think it is an interesting progression from the Old Place in that we are giving groups a four-day gig which isn't something they can get anywhere else."

"We pay the leader a fixed sum and it is up to him what size group he takes in, it can be anything from a trio to a big band, though in fact it wouldn't be economical for anyone to employ more than a sextet on the money."

"To start with we've deliberately played fairly safe with known names to try and build up a regular crowd."

One of the problems in presenting the more experimental types of jazz is that its followers tend to be younger people who can't afford to buy too many double scotches over the bar — an important part of most club's economics.

"We get a good number of student types," agrees John. "But you'd be surprised at the cross section we actually get. I suppose you could describe our audience as the average New Statesmen readership."

"In general you don't get the professional musicians up to see the McGregors, Westbrooks and Colliers. All the Union cards coming to see the Thad Jones-Mel Lewis Band last week certainly didn't take to John Surman — you know, the pit musicians, palais musicians and gigsters. And we don't get through to the skinheads, fortunately."

"We seem to be getting a sort of Roundhouse crowds — without the bedrolls."



# YOU'VE MADE AN OLD MAN VERY HAPPY

THERE MUST be easier ways of earning a crust than running a jazz club, but it's been my chosen way of keeping the wolf from the door these past ten years.

The beast may have left a few claw-marks on some of the lower panels, but we've made it. Those straight-jackets that were produced when we dared to back our hunch that there was an audience for the best in jazz in comfortable surroundings haven't been used on us — yet.

### Goofs

We've learned a few lessons, made a few goofs and had a lot of laughs on the way. I suppose that's the way it was bound to be — remember that neither Peter King nor I had been in the Catering Corps.

The main lesson we have learned is that it just isn't possible to maintain a club like ours on a strict jazz policy. It'd be nice if it could be done. But it can't. So we've reached the stage where good singers and good pop groups — yes, sir, there are such things — must have a place in our thinking. But jazz is always predominant.

The two weeks that classical guitarist John Williams played in the Club



RONNIE SCOTT: 'jazz is always predominant'

## BY RONNIE SCOTT

were a revelation. Benny Green has described the Club as "a secret society for the propagation of good music." That's a good line. Wish I'd thought of it. But that's how I see the future.

### Easier

There's so much good music around now in all fields — yes, sir, even in the world of pop — that we want to be

associated with it all, whether it's Sonny Rollins, the Who, John Williams, Blood, Sweat and Tears, Clarke-Boland, John Surman, Ravi Shankar, Thad Jones, Mel Lewis.

With two rooms, it's been easier to put our money where our mouth is in this respect. The Old Place was such a marvellous platform for the younger lads that we felt we had to offer them something similar in the Upstairs Room. It's early days yet, but

the signs are that jazz up there — and good, young British jazz at that — will be a permanent fixture every night.

I've always hankered after a good off-Broadway or Beyond The Fringe-type review in the Club. We got pretty close to it with Scaffold, who I think are very funny. All right, sir, we all have our problems.

### Success

But this is something that's always in our minds and the recent charity night with people like John Neville and Patrick Wymark slumming with your jazzmen was a great success.

Before you start muttering things about "selling out" and getting back down to some hard listening to the Big Sunflower LP, I can assure you that jazz will always be the backbone of the Club's bookings. Remember sir, I work here and sometimes feel I live here.

### Cast

The die was cast ten years ago — did you hear the one about the flop show where the cast was died? — and despite rumours, the future has not been cancelled owing to technical difficulties.

We'll still be here. We've loved having you all in the Club over the past ten years — yes sir, even if you did whistle along with Coleman Hawkins — and we look forward to having you again as the bishop said to the actress. You've all made an old man very happy.

So you want to run a jazz club?

TAKE a good look at this picture. It takes all these people to run the Ronnie Scott Club — before a note is played. Some of them you never see, like the cooks and the cleaners. Some of them are only too distracting, like the waitresses—all ten of them when the Club's going full blast.

### Fees

For the money-minded, running the Ronnie Scott Club in Frith Street costs somewhere in the region of £1,000 a week — and that doesn't include musicians' fees. Rent, rates, salaries and service bills eat that up.

Staff requirements fluctuate, but at its busiest the Club needs ten waitresses, six barmen, three cooks, three cashiers, one staff manager, one secretary, one cloak-room attendant, one disc jockey, one seating manager, two cleaners, one factotum (the remarkable "one more time" Larry), Chips Chipperfield and Jimmy Parsons who look after Ronnie Scott Directions, mine host Scott himself and Club manager Pete King.

### Ours?

A lot of people and a lot of money. As Ronnie himself commented when everybody gathered for the picture: "Are they all ours?"

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## JAZZ DECADE : LONDON

Ten Years of Ronnie Scott's

By BENNY GREEN

Including a sixteen-page folio of photographs by the jazzman's photographers  
Frederick Warren

(And CBS is doing the record by the same name SEPTEMBER 15. ISBN 05107 001 9 / 63s.)



FOR a vital, impatient hustling art form like jazz, ten years can be a lifetime. Ten years, for example, separate Coleman Hawkins' "Body And Soul" from Miles Davis' "Birth Of The Cool." Ten years further on in 1959, Ornette Coleman comes out of the West carrying his plastic alto to stun critics and musicians alike with his New York debut. Now, in 1969, Ornette Coleman, to all except the most prejudiced ears, is as much part of the heritage of jazz as Miles and Hawkins. The arguments have subsided. Schönberg should have had it so easy.

Because of this breakneck pace, jazz developments erupt, mystify, infuriate, get assimilated and accepted at a rate which is unknown in any other form of musical activity. To say that "jazz is now" is not to invalidate the contributions of the great men of the past. It is only to emphasise the terrifying impatience and almost self-destructive impulses which lubricate its machinery.

With great events and musicians hurtling past the eye of the jazz observer like telegraph poles seen from an express train, we grow excessively fond of our points of reference, those permanent oases where it is possible to sit and sip the cooling waters of jazz wisdom and taste whatever fashion may dictate and demand elsewhere.

For the European jazz fan in general and the British jazz fan in particular, such an oasis has been the Ronnie Scott Club in London. It is now ten years since Ronnie Scott and his partner Pete King decided that London must be able to support a jazz club which could be more than just a hole in the wall.

As Ronnie and Pete trundled round the country, from dance hall to jazz club and back to dance hall, the idea that was to lead to the establishment of the finest jazz club in Europe, and arguably in the world, fermented in their minds.

Gerrard Street, the Chinatown of London's Soho, housed the first premises in 1959. There now existed a centre for jazz in Britain. But as everyday experience fast melted the flimsier outskirts of their idealism, it became obvious that the British jazz public would only provide limited support for an all-British jazz club. As far as most of the punters were concerned, the people who were really worth turning out to see were American.

**New era**

With this object lesson well and truly digested, Scott and King negotiated a deal with the British Musician's Union that would allow them to bring in American stars. The first fruits of this arrangement were seen when tenorists Zoot Sims and Al Cohn arrived to begin a new era in British jazz. Before, Americans had still been separated from the British audience by the concert stage.

Now, they were within touching range — and at the Gerrard Street club, everything was within touching range. If you suffered from claustrophobia, it wasn't your scene.

Al and Zoot heralded six happy, sweaty, crowded years in Gerrard Street as most of the top names in American jazz played the Club. Bill Evans subdued the heaving, perspiring customers to a condition close to religious communion; Wes Montgomery made it swing so hard — especially the night that Jimmy Smith sat in with him — that you forgot the fellow next to you had taken your drink.

Woody Herman's Herd proved that it was possible to fit a quart of a band into a pint-sized bandstand and set the precedent for the many great big band sessions which reached their peak with the Clarke-Boland and Thad Jones-Mel Lewis seasons this year; Stan Getz, fresh from his bossa nova renaissance and playing like a dream, packed them in at unheard of prices for a British jazz club; and if the music didn't grab you, you could always relax by looking at the waitresses. Even the opening of the London Playboy Club gave them scant competition.

While nobody ever complained or sent the Club a bill for dry-cleaning sweatsuits, it became increasingly obvious that bigger premises were needed. So in 1967, a liaison was formed with

# RONNIE— A GOOD PLACE BET

BY BOB HOUSTON

Harold Davison, the man who brought the Americans back to Britain in the middle Fifties after nearly 20 years of jazz isolation, and the move was made from Gerrard Street to Frith Street. A year later, the final expansion, which virtually doubled the Club's seating capacity was undertaken and the Ronnie Scott Club as it is today materialised.

With the breathing space that the new, enlarged Frith Street club affords, Scott and King have been able to indulge in occasional flights of musical fancy which have tickled the imagination of a London audience which is becoming increasingly sophisticated and open-minded.

As British pop music and musicians strove for musical maturity, they were offered a platform in the new Upstairs Room, just as the Old Place in Gerrard Street served as a marvellously effective incubator for a new generation of British jazzmen.

The survival for one exciting year of the Gerrard Street Club as the Old Place (the power of direct utterance in Ronnie's selection of names for his activities like Upstairs and the Band, virtually neutralises criticism) was, after the establishment of the Ronnie Scott Club itself, the most significant event in the post-war development of British jazz.

**Talents**

The Old Place served as a rallying point for the amazingly prolific talents of the new generation of British jazzmen. John Surman, Mike Westbrook, Chris McGregor, Graham Collier . . . all these talented musicians found their progress accelerated by the existence of the Old Place. I suppose it's the closest we ever came to simulating a Minton's in Britain.

Another recent and exciting development was the two weeks classical guitarist John Williams played in the Club. A chance meeting between Williams and Scott at a

charity concert led to a fortnight of beautiful and stimulating music as Williams and Barney Kessel alternated on the stand. Like the many famous American jazzmen who trod the same boards, Williams found that the Scott Club's unique atmosphere was the perfect backdrop for his music.

And once again, after a year of deprivation following the demise of the Old Place, the younger generation are back on their various musical soap boxes Upstairs.

There is sound evidence to support the theory put forward by Observer critic Benny Green that the Ronnie Scott complex was not so much a jazz club as a clandestine organisation for the propagation of good music.

**Greyer**

Ten years after, Ronnie's a bit greyer on top, a lot wiser in the ways of running a club, and possibly the funniest comper on two feet. His nightly badinage has become as indispensable a factor as the music itself. And sometimes when the music's not come up to expectations — and as Ronnie, the bookmaker's friend, is the first to admit, you can't win 'em all — we've all had a giggle, at least.

Ever since I heard him dedicate "Jersey Bounce" to Marilyn Monroe at a concert in Glasgow many moons ago, I've had a nagging doubt that perhaps he missed his vocation. Until you hear him play tenor. Then you realise that anyone who can do that and come up with "I can stop a runaway horse dead in its tracks just by betting on it" is rather special. A good each-way bet, in fact.

Perhaps he knows it, too, for each year he finds a bookmaker to take sufficient pity on him to give him odds on winning a place in the first three of the tenor section in the Melody Maker Poll. And he hasn't lost for a long time.



SCOTT: hasn't lost for a long time

TEN YEARS OF

# 10

RONNIE SCOTT'S

IF ANY tough Soho customers tried to hustle Ronnie Scott's, the sight of co-partner Pete King's four-square figure looming out of the darkness would be enough to make them set a new track record.

But Pete's solid appearance belies a remarkably gentle nature. One, in fact, more in keeping with a talented tenorist who formerly figured prominently in MM jazz polls.

Pete has now locked his tenor permanently in its case to deal full-time with Ronnie's business affairs. Naturally, he misses the opportunity to play these days, but finds solace in the fact that he is so closely involved in running a jazz club whose fame has spread throughout the world.

As for the tough customers, Scott's, of course, comes across a few. "But I can think of very few incidents over the past 10 years," says Pete. "There probably haven't been more than a dozen all told."

"We run a straight club with a happy atmosphere. I think the toughies tend to gravitate more towards the crooked scene — where they maybe run dice games. We keep a very tight door."

If a successful business partnership is based on a firm friendship, then Pete

## 'A straight club with a happy atmosphere'

and Ronnie opened on a winning streak.

Pete was with Ronnie in the latter's early eight-piece band. "It was probably the pinnacle of my musical career," says Pete.

But, prior to that, he had won a solid reputation for his work with Oscar Rabin — whom he joined when only just over 18 — with Kathy Stobart, in which he played alongside such jazz stalwarts as Derek Humble, Dill Jones and Bert Courtney, and Jack Parnell's Orchestra. He also gigged extensively with some of the top musicians in the country. Among them, Ronnie Scott.

Says Pete: "I had always admired Ronnie as a musician. Any tenor player would look up to him." The two soon became firm pals when Pete joined Ronnie's small band. "We roomed together," recalls Pete, "and I handled the business affairs of the small band." Pete's business activities



PETE KING admired Ronnie

BY LAURIE HENSHAW

continued when Ronnie Scott's Old Place opened in Gerrard Street, and are now a full-time activity at the

present Club in Frith Street. "Of course, I regret not being able to play now," says Pete reflectively. "But I feel I have been able to put my professional knowledge as a musician to good use concerning the attractions we book at the club."

Pete has staunch assistance from his attractive secretary, Anne Townley, Jimmy Parsons, Peter "Chips" Chipperfield, Mary Hulín — who handles the staff — Keith McDonald, and Jeff Ellison, who greets patrons at the door.

Every club has its "character." Ronnie Scott's is Gipsy Larry, general factotum who earned immortality on one occasion when he "swept out" Miles Davis and his entourage, who had paid an unexpected visit.

"Sorry, gents," said Gipsy, broom in hand, "I've just got to clear up."

Miles left and was never seen again. Pete relates the incident with an amused smile.

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TEN YEARS OF

# 10

RONNIE SCOTT'S

## Ten worst Ronnie Scott jokes

ONE OF THE great pleasures of regular visits to the Ronnie Scott Club is the Scott Joke-along.

This operates like a sing-along and only demands that the audience should be familiar with the particular joke so that they can tell it right along with Ronnie.

Scott makes this

easy for his audience as his jokes are not only often unbelievably bad but also old friends of Ronnie's with whom he is loath to part.

After a mini-poll conducted among Scott fans, the MM tentatively offers the following as the Ten Worst Scott Jokes:

1. If God had meant us to fly he'd

have given us tickets.

2. If God had meant us to fly he'd have made us directors of El Al.

3. You should have been here last night, Sir. SOMEBODY should have been here last night!

4. Coming soon — Miles and his Quintet. Bernard Miles. He plays fine recorder.

5. Fella phoned up and asked "What time does the show start?" I told him: "What time can you get here?"

6. That's one of our new waitresses. She looks just like Barbarella — Sir John Barbarella.

7. That's another of our new waitresses. She used to be an air hostess —

for the Wright Brothers.

8. Next week we hope to present Stan Getz and Stuff Smith. The Getz-Stuff Quintet.

9. Don't go yet, Sir. We get worse.

10. Then there was the fella who was half Japanese and half Negro. Every December he attacked Pearl Bailey.



ZOOT SIMS: First American artist at Scott's

## A REMINDER OF THOSE INSANE SCOTT ADVERTS

BY BOB DAWBARN

RONNIE SCOTT'S must surely be the first jazz club to have an entire book devoted to it.

To commemorate the club's tenth anniversary, Kings Road Publishing Ltd are publishing "Jazz Decade London" by Benny Green, price £3.3s., a handsome volume complete with photographs by Fred Warren and an appendix of re-

cordings by artists who have played the club.

The book deals briefly with the beginnings at 39, Gerrard Street, in 1959 — it must be difficult for younger jazz fans to realise what a ridiculous idea it seemed at the time that anyone should think they could run a full-time club devoted to modern jazz.

It really gets under way with the booking of Zoot Sims in November, 1961 — the first American jazzman to play a British club since the mid-1930s. It then takes us through each subsequent American visitor and top of the bill until recently.

I should here admit to a personal prejudice. Every jazz fan has his bete noir among the jazz writers and I have to admit that Mr Green is mine. As a person I find him a charming, intelligent man. As a writer I find him unbearably, arrogantly certain of himself. He uses the oldest journalistic trick in the book — the continual reviling of an amorphous, cretinous mass called "the critics," a ploy which usually manages to make the reader forget that he has been one of them himself for the past 15 years or so.

"The critics," it seems, are evil men who are either so evil or so stupid that they invariably praise the charlatans and denigrate genius.

In fact many of these tin-eared egomaniacs spend a good deal of time and trouble attempting to encourage local jazzmen in far from comfortable jazz clubs. Isn't it time the Observer carried a review of one of the London Jazz Centre Society sessions, Mr Green?

Still, don't let my personal prejudices turn you away from what is in most respects a most worthy book. And the author is at his best when describing the character, and thoroughly individual sense of humour, of Scott himself. There is, for example, the delightful story of the time when a Gerrard Street neighbour took the club to court in an attempt to get it closed because of noise. Scott rather startled his lawyer by wishing to plead "guilty but insane."

The most controversial chapter is certainly that dealing with Ornette Coleman whom Mr Green regards as having been foisted on an ever-credulous public by "critics" afraid of repeating the mistakes they had made when they first put down Charlie Parker.

As most of the pro-Coleman critics were hardly old enough to put fingers to typewriter when Parker burst upon the jazz world, it is a somewhat curious theory. "To me," he writes of Coleman, "the most remarkable thing of all is the sycophancy of his audiences, who sit in awed silence throughout each number, and

then applaud like a barbarian horde hailing the fall of a great city."

Maybe Ornette's trouble is that he can't quote verbatim from Lester Young's recorded solos — a trick which Mr Green seems to find praiseworthy in most of the saxophone players he admires.

Personally, if for no other reason, I feel the Scott Club justified its existence by proving that Wes Montgomery really was a great jazzman — an assessment much easier to make in the flesh than from most of his records.

Benny Green agrees. "One might take exception to the invertebrate felicities of Bill Evans, or the protean violence of Sonny Rollins, the derivative origins of Sonny Stitt, or even the sylsided deliberations of Stan Getz," he writes, naming four musicians he in fact admires. "But from a purist jazz point of view there seemed to be no arguing about the supreme jazz talent of Wes Montgomery."

Mr Green was taken unaware by Charlie Mariano's season at the club because "we recollected him as an honourable adherent of the Charlie Parker school of modern jazz."

"We" didn't if "we" had heard of any of his work with Charles Mingus.

The point, he goes on to make is, however, a valid one. Should a jazz musician try to move with the times?

He answers himself: "On the face of it, the answer would appear to be an emphatic 'Yes.' After all, the artist should never consciously resolve to stay in the same place, but should seek constantly ways of expanding his personality. And yet, which of, say Johnny Hodges or Benny Carter has negotiated middle age more successfully? In choosing to go on playing as though Charlie Parker had never existed, Hodges has at least preserved the contours of an immaculate style. Carter, on the other hand, ever curious about new findings, and brave enough to gratify that curiosity, has succeeded only in warping the symmetry of one of the most elegant musical personalities jazz has ever known. It would appear that there is a point in time beyond which no musician, no matter how gifted can exchange his original approach for a newer one."

For me the book is worth all of its price for reminding me of those insane ads that Ronnie used to put in the MM in the early days of the club.

Among my favourites: TUESDAY: The Ronnie Scott Quartet will play music from the film of the same name. WEDNESDAY: "The best cuisine in town." Fifty million flies cant' be wrong. THURSDAY: Lecture on Jazz by the eminent Indian critic Pandit Bady.

Follow that!

## WHEN RONNIE SCOTT FINALLY RAISED THE PORTCULLIS

FOR SUCH a jazz-steeped bastion as Ronnie Scott's to open the portcullis to pop might seem as heretical as the Orangemen going over en masse to the Church of Rome. At least, in the blinkered eyes of the jazz purists.

Nevertheless, in a brave and imaginative gesture that might have aroused a "sell-out to commercialism" chorus from the jazz aficionados, Ronnie Scott and partner Pete King did initiate a pop policy at the Club. And it has proved an unqualified success.

### Admits

But, as Pete readily admits, the move was not entirely altruistic. "Pop was one of the problems we had to overcome," he says. And he was helped out by the fact that the Musicians' Union stipulates that there should be no dancing to the jazz attractions at the Club.

"I can understand the logic of this," says Pete tolerantly. "If the Union permitted dancing to jazz groups and bands, the country might be flooded with American dance bands."

But youngsters like to dance. The growth of the discotheques proves that. So Scott's astutely opened their Upstairs Room, where people can dance to the pop groups.

But the musical policy may be summed up as avant-garde pop. Scott's books the groups who have an affinity with the jazz scene. The word, incidentally, is apt, for one of the most musicianly outfits to appear in the Upstairs Room was Affinity.



AFFINITY'S LINDA HOYLE

### BY LAURIE HENSHAW

They also play in the regular jazz club on the ground floor — a factor that alone testifies to their innate musicianship.

Ronnie Scott would be highly unlikely to book one of the teenybopper or bubblegum outfits.

Another aspect that influenced the decision to feature pop is explained by Pete King thus: "A keen jazz follower who maybe visits the club once a month may have a wife or girlfriend who is perhaps not all that keen on jazz. They want to dance. Now, in the Upstairs Room, they have a chance to."

"But also, this policy is bringing in a wider variety of people. Maybe they haven't thought much about jazz. But when they visit the club, they also hear the best. And often develop a taste for it."

Conversely, Pete admits he has developed a taste for pop. But always of the jazz-oriented kind. And Ronnie digs "quality" pop. (He

was, incidentally, the sax soloist on the Beatles' "Lady Madonna").

"Some of the youngsters in the more progressive pop groups are very good indeed," says Pete. He admires Affinity, a group called Lace and Humble Pie. "Peter Frampton is more than a pretty face," says Pete admiringly. "That kid can play."

### Harmony

That quality pop and jazz can work in such harmony on the same premises proves that one factor can surmount any musical barriers. Talent.

It is no surprise that two such thoroughly schooled and liberal musicians as Ronnie Scott and Pete King have recognised that fact. And moreover, done something concrete to bring new groups — who often have not made the charts — before a much more discerning public.

## FAMILY THIRD EAR BAND

See page 23

# DYLAN

The six questions he left behind...

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THAD JONES—MEL LEWIS BIG BAND

**T**HE JAZZ Orchestra, as Thad Jones and Mel Lewis like to call their band, is an assembly of fellow spirits interested in achieving the highest level of big band performance.

This is an ensemble in which every man is important, whether or not he solos; it is not a band built around a few cornermen or dedicated to showcasing a leader, but a communal thing dear to all members. Even so, it develops anchor men.

Jerome Richardson, noted studio musician who has played on more records than I would have thought possible, has been one of the anchors since the band's first album, made in '66.

On that LP (Solid State SULP1169), Richardson took no solos so far as I recall but impressed with his leading of the reed section. At Scott's Club we heard quite a bit of his flute and soprano as well as the alto sax.

**Doubler**

He is well known as a reliable doubler, his regular instruments being alto, tenor, soprano, baritone, clarinet, bass clarinet and all the flutes from piccolo to bass.

"I did a record for Quincy Jones on contra-bass clarinet, but there's not much call for it," said Jerome. "And I tried once to study oboe. But I got too busy to practise, so I had to quit. There's no point in it if you can't practise."

Like most of the Jazz Orchestra's personnel, Jerome keeps busy in the New York recording studios. He joined the Jones-Lewis band for musical satisfaction, not for money.

"The whole thing started out as a rehearsal band which wasn't meant to infringe on work. We had this weekly job at the Village Vanguard, and as it was in town it didn't interfere much.

"When we do have jobs which prevent us from making the band dates we can always send in substitutes. Every member has at least two subs, and the band sounds about as good with them as with us. It's an understood thing.

"We make our livelihood in New York studios and we're interested in playing different things. It's a band of enthusiasts; the pay's not enough to be written about.

"You could say we regard it as an opportunity to cleanse our souls — get away from the white-collar job to do something we want to do.



RICHARDSON: an opportunity to cleanse our souls

# Jerome the anchor man

"It is something we like to do for relaxation, edification and enjoyment. That's what this is meant to be — an occasional band that we joined with the understanding that we wish to have a ball. It just happened to grow.

"Today, well, I think it's an outstanding orchestra which has had quite a bit of influence. Everybody hears it, and it sells records."

Richardson, from Oakland, California, had a lot of experience as a small-group player before working with Lionel Hampton, Lucky Millinder and, about nine years ago, Quincy Jones. He got to Europe with Quincy's band, but didn't make it to Britain until now.

"Quincy's band which came over with the Free And Easy show . . . that was a fantastic band. I don't believe that in its time, around 1961,

it had a peer."

It was for Quincy Jones that Jerome began his other career as a fixer, or session contractor.

He says: "I started contracting for Quincy, and I've done a lot of it for his film jobs. Before leaving New York with this band I just set up a bunch of fellows for a new film score he's written. It's being recorded as of now in New York.

"I've done some contracting for Jimmy Jones, and right now I'm doing a lot for Skye Records."

I wondered if the contracting might come to impinge on his activities with the Jones-Lewis Orchestra, what course Richardson would take. He said that at this moment the one did not interfere with the other.

"If the band becomes more popular and therefore busier,

and I hope it does, well then I can't say what I'll do. I prefer to wait and see.

"But I see no reason why the band shouldn't be a success. It has an appeal, not in the same way as a Swing Era big band, but something to tell the public at a concert. And every one-nighter we do is a concert of sorts.

"Leave aside discussion of jazz or rock-and-roll: I believe we have something to impart to people of all ages who want to reach in and hear good music." —MAX JONES

PEPPER ADAMS is a "name" jazz musician. He's appeared on countless fine recordings, has never been known to play anything that has been less than interesting, and does consistently well in those barometers of opinion, the jazz polls.

Which makes it all the more amazing that, even now, he and his baritone sax, find it hard to get work.

Adams, one of the gentlest, pleasantest, and self-effacing men you could meet, told me during his recent visit with the Thad Jones-Mel Lewis band that he has a great deal of trouble getting musical work of any description.

**Critics**

"Over the years, the critical reaction to my playing has been very negative," said the man whose fiery solos set the Scott Club alight night after night.

"It's getting really abusive when a critic puts me down by saying that so-and-so played poorly, but at least he was better than Pepper Adams.

"This hurts me professionally just as much as it does personally. It hurts my chances of getting jobs, and the critics don't realise that.

"A lot of people — critics and musicians both — can't understand what I'm playing. Musicians I've respected have run me off the stand because they couldn't hear what I was doing.

"When I'm praised by a critic it's usually for the wrong reason, because he thought he heard something whereas in fact it was something else. Many of them just don't know what they're listening to.

**Bitter**

"Of course I'm bitter about it — when it starts hurting my livelihood I'm bound to be. But I checked up the standard of criticism of the other arts, and that's very different as bad. In fact art critics are worse than jazz critics — they're just dumb."

Yet Pepper has no lack of jazz credentials. He grew up in Detroit with Donald Byrd, Tommy Flanagan, Kenny Burrell, Paul Chambers, and Elvin Jones, and he has worked happily in the combos of many of his former school-



PEPPER: never less than interesting

# Great - but out of work

mates for the past 12 years.

Men of that standing wouldn't hire a man who was a bad player, and the recorded evidence bears out Pepper's stature.

Pepper's first and last stint as a leader was at New York's Five Spot in 1957, when he fronted Byrd, pianist Bobby Timmons, bassist Doug Watkins — another pal from the Detroit days — and Elvin.

At that time they were all unknowns, and with characteristically humorous modesty Pepper comments: "I thought it was a pretty good band."

Pepper and Byrd fronted an occasional quintet for some years around the turn of the Sixties, and they were the first band to hire Herbie Hancock, who had been recommended by an Army buddy of Pepper's in Chicago.

Adams shared an apartment with Elvin for three years, during which they were

poorly off for work, and now he plays with the band and does the occasional jazz and record date.

"One of the reasons I don't get many sessions is that I don't double, except on clarinet. But as far as playing the other saxes is concerned, I find that the baritone is entirely too hard for me to master!

"That's why I admire John Surman's facility so much. He can really play things on that horn which I just couldn't conceive of doing. I'm not altogether keen on some of the stuff he plays, but his technique is magnificent."

"It's little short of tragic when a man with the talent of Pepper Adams can't get as many jobs as he can handle.

His final words to me were a sad comment on the situation: "I'm a freelance musician — which is a euphemism for out-of-work." — RICHARD WILLIAMS

**TRUMPETER** Richard Williams, who surprised many with the crackling power of his solos, is no stranger to Britain

In 1953 he was posted to the American Air Force base at Bushey Park, near London, and stayed for two years, during which he met many of the local jazz personalities and sat in at clubs like the Flamingo and Feldman's, the club run by multi-instrumentalist Vic Feldman's father.

"I was a pretty young cat then," he recalls, "and I took trumpet lessons while I was over here. I remember meeting Johnny Dankworth and many others while I was here."



WILLIAMS: no stranger

**Fooling**

Richard comes from Galveston in Texas, and took up the tenor sax in high school. However he switched to trumpet when his elder brother, who had been a trumpeter, left school and lost interest in music.

"I started fooling about with the trumpet, and when I began to take jobs I found that I could get more gigs on trumpet than on tenor, so I gave up the tenor and concentrated on trumpet."

After he left the forces, Richard gigged around San Francisco before joining Lionel Hampton in 1956. With Hampton he came to Britain the same year, and then he went off to play in Canada.

In 1959 Richard decided to take advantage of the GI Bill, and went to the Manhattan School of Music.

"I thought it was too good

# Duke, Basie, and now Thad

a chance to miss," he says. "I was paid 160 dollars a month while I was studying, and I came out with a Master's Degree In Music"

While he was at college, he played and recorded with numerous bands, including those led by John Handy, Gigi Gryce ("He's a great writer — he's teaching high school now, and doesn't play very often"), Oliver Nelson, Charles Mingus, and Lou Donaldson.

He is also one of the select band of musicians to have played with both Duke Ellington and Count Basie.

"I worked with Duke for three weeks because he needed a guy to replace Mercer Ellington. In that trumpet section were Cootie Williams and Cat Anderson, so you can guess it was quite an experience.

"I enjoyed working with Duke, but there were drawbacks — he plays at things like policemen's balls, where he just goes through his hits. But the concerts were very good, when we got a chance to do things like 'Black, Brown And Beige' and 'Suite Thursday'."

"It was a gas because it had always been my ambition to play in Duke's band, and there I was."

"I was with Basie for three weeks at the Riverboat in New York. Playing with big bands can get a bit boring — but not with Thad and Mel."

"Thad is a really exceptional guy — his writing is the freshest of any big band, and he's such a beautiful cat. He's not a big band leader — he's a friend, and he hangs out with the other guys all the time. This is a happy band and we're not doing it for the money."

"Thad is from probably the most talented family in jazz, and it's a real pleasure to be around him." — RICHARD WILLIAMS

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# JAZZ RECORDS

REVIEWERS: BOB DAWBARN, JACK HUTTON  
MAX JONES, RICHARD WILLIAMS



COLTRANE: well-documented career.

**JOHN COLTRANE:** "Giant Steps", Giant Steps, Cousin Mary, Countdown, Spiral, Syeeda's Song Flute, (a) Naima, (b) Mr. P. C. (a) (Atlantic 588 168).

(a) Coltrane (tnr), Tommy Flanagan (pno), Paul Chambers (bass), Art Taylor (drs) New York City, May 4 and 5, 1959.

(b) Coltrane, Wynton Kelly (pno), Chambers, Jimmy Cobb (drs). New York City, December 2, 1959.

**JOHN COLTRANE:** "On West 42nd Street", Wells Fargo, West 42nd Street, E.F.P.H., Snuffy, Rhodomagnetics, (CBS Realm 52167).

Coltrane, Wilbur Harden (flugel), Flanagan, Doug Watkins (bass), Louis Hayes (drs) New York City, March 18, 1957

## Great re-issues from Trane

THE CAREER of the late John Coltrane is a straightforward example of the development of an artist through various phases of maturity. Anyone embarking on a study of his career is lucky, for Coltrane's music was extremely well documented on records which are, for the most part, easily available.

No part of Trane's career was without its special interest, and these two welcome reissues — recorded only two years apart — demonstrate to the full how fast the man grew in stature.

The Realm set was originally recorded for Savoy under Wilbur Harden's name (all the tunes are his), and has been available here at least twice before, the first time under the title "Mainstream 1958."

Trane's work here, while being relaxed and well within the blowing-session format of the album, is more archi-

tectural, more motivated than was his work with Miles Davis's band the previous year. His tone is purer, his direction more certain, and even then he sounded a truly great player.

Harden's work is something of an eye-opener; he plays with a fine attack and a fluid grace which predates Freddie Hubbard, and one wonders what can have happened to this fine musician. Flanagan and the rhythm team work well together, and the late Doug Watkins shows again why he was the man Mingus chose to replace him when Charlie felt like playing

piano. "Giant Steps," however, is another kettle of fish entirely; probably one of the greatest of Coltrane's efforts, and arguably the finest modern tenor-and-rhythm album ever made.

Made just before he formed his own band and went in yet another direction, this is Coltrane at his peak as a "conventional" tenorman, still blowing inside accepted chordal frameworks.

And yet... even here there are hints of what was to come, in the way his originals are a subtle development of the cycle-of-scales of

"Kind Of Blue," which was recorded a few weeks previously. Trane, of course, was to develop this technique into the modal approach which brought fame to his quartet and which finally stifled it.

"Naima" is a lovely, unorthodox ballad which contains some of the leader's tenderest playing. "Countdown" is an amazing example of ceaseless invention at a totally ridiculous tempo, "Mr P.C." has several choruses of the most powerful blues playing this side of Bird, and the rest of the tracks each have their own special fascination.

There can't be much excuse for not buying this one — unless, that is, you've got it already. — R.W.

Bishop were all in good form. The arrangements are comparatively simple, relying on building a Basie like swing and giving padding to the soloists.

Blakey, it goes without saying, drives all before him with that enormous sound he gets from his kit and yet he never obtrudes or tries to steal the limelight.

An album that has worn well over the last 12 years. — B.D.

### PAUL DESMOND

**PAUL DESMOND:** "Summertime", Samba With Some Barbecue, Olvidar, Ob-La-Di, Ob-La-Da, Emily, Someday My Prince Will Come, Autumn Leaves, Where Is Love? Lady In Cement, North by Northwest, Summertime (A&M AMLS946). Desmond (alto) with various backings 1968.

THIS IS Paul Desmond's first album since the Dave Brubeck Quartet broke up after 17 years. He is quoted as saying: "Being in a fur-lined jet cocoon all those years I have never been around New York long enough to play with other musicians. Then to walk into a recording studio and have everything work out so beautifully."

He is, in fact, presented here in a variety of settings involving many fine musicians like Herbie Hancock (pno), Ron Carter (bass), J. J. Johnson, Kai Winding, Urbie Green (tms), Marvin Stamm (tpt) and Mike Mainieri (vibes). The arrangements, along with the haunting "Olvidar," are by Don Sebesky and Desmond seems to revel in his newfound freedom creating light, airy, graceful patterns of limpid sound.

He has fun with the Beatles' "Ob-La-Di" is at his most lyrical on "Ovidar" and bounces happily on "Someday" and the re-worked Louis Armstrong "Barbecue" which is given a Latin setting.

For added measure there is always Hancock's superb background playing and Sebesky's intriguing arrangements. A most enjoyable album — B.D.

### ART BLAKEY

**ART BLAKEY:** "Drum Thunder", Midriff (a), Airt Life Grand (a), Toppin' (b), Pristine (b), El Toro Valiente (a), The Kiss Of No Return (a), Late Date (a), The Outer World (a) (Polydor Special 545101). (a) — Blakey (drs), Donald Byrd, Idrees Suleiman, Bill Hardman, Ray Copeland (tpts), Melba Liston, Frank Robak, Jimmy Cleveland (tms), Bill Graham, Sahib Shihab (altos), Al Cohn, John Coltrane (tnrs), Bill Slapin (bari), Walter Bishop (pno), Wendell Marshall (bass), New York Dec. 1957. (b) — Blakey (drs), Byrd (tpt), Coltrane (tnr), Bishop (pno), Marshall (bass).

A 1957 SET, originally released here on Parlophone under the title "Art Blakey And The Big Band," this presents six swinging big band tracks and two by a boppish sextet.

Of particular interest is the presence of Coltrane on all the tracks. The recording was made during his period with Miles Davis and, though most of his followers would disagree, I still find it one of his most satisfying.

His playing was still disciplined by earlier jazz rules but he played with enormous authority, control and individuality and there were the occasional hints of what was to become known as his "Sheets of sound" approach.

Among the other soloists, Byrd, Copeland, Cohn and

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**in brief**  
■ Bud Powell's later recordings tend to be dismissed because they just don't compare with the breathtaking brilliance of those he did 20 years before. The fact remains that he often still came up with much worthwhile music. A case in point is "BOUNCING WITH BUD" (Polydor 545102) recorded in Copenhagen in 1962 with William Schioppfe (drs) and Niels Henning Orsted Pedersen (bass) — unbelievably only 15 at the time. Powell's technique was considerably blunted and his imagination often faltered, but this is still fine piano jazz and better than most of his contemporaries could ever hope to attain. Tracks include "Riffide," "Move," "Staight, No Chaser" and "52nd Street Theme." — B.D.

■ Collectors of unusual vocal records will be interested in **BENNY GOODMAN AND THE GREAT VOCALISTS** (RCA International INT 1021). It features sides made with the Goodman Orchestra between 1935 and 1939 by Buddy Clark, Ella Fitzgerald, Johnny Mercer, Jimmy Rushing, Martha Tilton and Helen Ward. The arrangements sound heavy and dated in retrospect. So do some of the singers. Two who have stood the test of time are Jimmy Rushing and Ella Fitzgerald. It seems incredible that 33 years have passed since they made these sides. — J.H.

■ When some jazz musicians die their work on record gradually becomes a dated product of another era. With a few, their playing seems fresh as ever no matter the passage of time. Jack Teagarden fits firmly into the latter category as you can hear on **JACK TEAGARDEN AND HIS FRIENDS: MIS'RY AND THE BLUES** (Polydor Special 545 104). The title (one of the numbers on the album) is misleading for this is a cheerful and buoyant record with Tea's trombone bursting bravely through every track like a shining light. The sides were all made in 1954 and feature Teagarden with various musicians including trumpet men Jimmy McParland, Fred Greenleaf and Dick Cary, clarinetists Edmond Hall and Kenny Davern and such rhythm men as Walter Page, Jo Jones, Ray Bauduc and MM West Coast correspondent Leonard Feather. On warhorses like "Eccentric," "Original Dixieland One Step," "High Society," "Riverboat Shuffle," and "King Porter Stomp," Tea's mellow sound rips out all those beautiful Tea clichés with authority and precision and power. It's great stuff — especially on the tracks featuring Ed Hall's fiery liquid clarinet. Teagarden enthusiasts must hear this — J.H.

■ "A continuous flow of sound" was what arranger Bill Fischer says he tried to create on **NAT ADDERLEY: CALLING OUT LOUD** (A&M Records AMLS 947). He has certainly succeeded. This is an intriguing album consisting of pieces by cornettist Nat Adderley, pianist Joe Zawinul, and Bill Fischer all bridged together to give a complete performance apart from the main jazz performers there are beautiful blending sounds from French horn, bassoon, English horn, and bass clarinet. Nat is the most ambitious soloist though Joe Zawinul is always inventive on his electric piano. Drummer Leo Morris does an intelligent job on every tempo and swinging throughout. Arranger Fischer can be proud of this multi-sound jazz suite. — J.H.

■ I always find difficulty in summing up my feelings about Charlie Byrd when playing acoustically he has a beautiful tone and he is always melodically easy on the ears. Yet the time I dig out his albums at home is usually when I have non-jazz guests who won't notice that the charm is mainly on the surface and there is no great depth to the music. A typical Byrd set is the re-issued "BLUES FOR NIGHT PEOPLE" (CBS Realm Jazz 52150) which dates from 1957 (though the guitarist with Kestler Betts (bass) and Gus Johnson (drs). I enjoyed playing it again, but it will probably be another 12 years before I get it out again. Tracks include the three-part title piece, "Blue Prelude" and "Live At Five." — B.D.

### RADIO JAZZ

4.10 am J: Jazz Unlimited (Fri, Mon-Thurs). 7.10 pm H2: Jazz. 7.15 V: That's Jazz (Bulter Fox Band, Blues to Rag). 8.45 Fri: Jazz On One (J. J. Johnson, Derek Jewell, Peter Clayton). 9.20 U: Richie Havens. 11.30 T: Porgy and Bess (Fri-Sat). 12.0 T: Blues Session (Charlie Parker, Roy Eldridge, Bill Harris, etc.). SATURDAY (13) 4.5 am J: Finch Bandwagon. 10.30 B3: Jazz Record Requests (Steve Race). 12.15 pm H2: Pete Seeger. 2.0 E: Buck Clayton, Joe Newman. 2.35 H2: Radio Jazz Magazine. 6.32 B1: Jazz Club (Peter Clayton, Roy Budd Trio, Tony Mulliner / Alan Littlejohn Sextet). 11.5 A1: French Jazz Groups. 11.5 J: Jazz. 12.07: Blues session with Charlie Parker. SUNDAY (14) 12.5 pm J: Finch Bandwagon. 4.30 H1: Jazz (Dick Van Der Cappellem Trio). 4.15 A2: Get To Know Jazz 10.0 B1: Mike Raven's R and B Show. 11.0 B1 and 2: Best of Jazz on Records (Humph). 12.0 T: New York, New York (Jazz, Folk and Pop). MONDAY (15) 7.45 pm B1: Just Jazz (John Dunn). 8.45 O: Jazz. 11.0 A3: R. 11.30 T: Pop and Jazz. 12.0 T: New Jazz Records. 12.5 am J: TUESDAY (16) 5.0 pm H2: Big Band Beat. 5.25 H2: Stereophonic Jazz. 5.45 B3: Jazz in Stereo (Charles Fox). 7.30 E: (2) Alice Babs). 9.15 E: (1) Pete Rugolo (4) Acker Bilk. 10.30 O: Jazz Journal. 10.30 V: Montreaux JF 1969. 11.0 U: Berlin JF 1968 (Herbie Mann, Basie Big Band, Hendricks, Ross and Fame). 11.30 T: Jose Feliciano (Feliciano / 10 to 23). 12.0 T: McCoy Tyner (Time for Tyner). WEDNESDAY (17) 7.30 pm V: Pop Around Europe. 9.15 B1: Jazz Workshop (John Warren Band, Miles Kingston). 9.30 E: Jazz Workshop. 10.20 Q: Duke Pearson, Clare

Fischer. 10.20 E: (1) Benny Bailey (2) Perry Como (3) Percival Faith (4) Golden Gate Quartet (5) Buddy de Franco, Oscar Peterson. 10.45 A3: Jimmy Noonan (Hugues Panassie). 11.30 T: Pop and Jazz. 12.0 T: Lee Morgan (Charisma). Jack de Johnette (De Johnette Complex). 12.15 am E: Jazz and Near Jazz. THURSDAY (18) 7.30 pm E: Herbie Mann Ork 1A.30 T: George Van Epps (Soliloquy). 12.0 T: World's Greatest JB. Czech Radio Jazz Ork. McCoy Tyner Group, Oscar Peterson, Elvin Jones etc. Programmes subject to change. KEY TO STATIONS AND WAVELENGTHS IN METRES. A: RTF France, 1-1829, 2-348, 3-848. B: BBC 1-247, 2-1500 VHF, 3-464/194/188 VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/346/271. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.



# FOCUS ON FOLK

CLANCY Brothers' fans may be in for a surprise when they hear the next offerings on record from the group.

With the addition of brother Bobby and the Furey Brothers, Finbar and Eddie, the sound has become, according to Tom Clancy, "fat, more of a pop sound."

## Break

The boys, plus the Fureys, were in London recently for a few days recording, under the supervision of Teo Macero, their American producer.

They cut two albums, one for Christmas and one of

# A new, fat sound from the Clancys

BY TONY WILSON

more contemporary material. During a break between rehearsals to meet the Press at London's plush White House Hotel, Tommy told me, "Eddie and Finbar have supplied the music that Tommy Makem (now departed from the group) used to supply."

"Their kind of sound fits in with us well and, of course, they're in our tradition."

All the Clancys seemed

happy with their recorded efforts and thought that both albums were something new and different from things they had put down before.

On the Christmas album, they have recorded such songs as "The Cherry Tree Carol," "Holly And The Ivy," "Sing We The Virgin Mary," "Christ Child Lullaby" and "The Wren Song."

## Listed

Said Paddy Clancy, "This is a contrast from the other album. These are the kind of songs we sung on Christmas and Boxing Day when we were children."

Tom also listed some of the titles on the second album and these include "Jennifer Gentle," "Flowers Of The Valley," "Charlie Mopps," and "The Upside Down Blackbird."

These are the first recordings to feature the four Clancy Brothers. Asked how Bobby was fitting in, Tom replied, "Bobby's fitting in fine. He was a little bit nervous at first but he picked things up as they were happening." Eddie Furey told me, "With the Clancys we're getting a chance to try some new things on record. We're not going back to the old Clancy sound. What we're doing on record is more commercialised."

And what of Bobby Clancy? "It's a big change," he commented, "Completely different from what I was doing before."

For the past few years, brother Bobby has been



BOBBY emphasis on singing

running his own successful insurance brokerage and limiting his singing to his spare time. With sister Peg, he has played in clubs and concerts, television and radio and made records.

## Spirit

Joining the group wasn't so hard for Bobby as it may have been for an outsider for Bobby knows the songs and his brothers, in fact Bobby is right in the Clancy Brothers mould — a happy-go-lucky spirit, a quick wit and a desire to sing.

"My role in the group will have its emphasis on singing," explained Bobby. "I play guitar and mouth-organ so with the Furies it will be a bigger sound and provide a lot more interest in the songs."

## FOLK NEWS

TOM PAXTON, who scored a tremendous success at the Isle of Wight Music Festival last week, bringing over 100,000 people to their feet at the end of his spot, commences a British tour at London's Royal Albert Hall on September 26.

Other dates fixed for Tom are Brighton (27), Manchester (28), Croydon October (2), Birmingham (3), Liverpool (5), Bristol (6), Hemel Hempstead (8), York (10), Sunderland (12) and Glasgow (13). The Ian Campbell Folk Group, Jeremy Taylor, Harvey Andrews and the Singing Stewarts, a Birmingham-based gospel group, appear in concert together at Birmingham Town Hall on October 6.

Diz Disley is running sessions at the Crown, Twickenham, on Tuesday nights. Diz's guest week is Johnny Silvo and among the artists being lined up for the future are the McPeakes, Derek Sarjeant Trio, guitarist extraordinary Fitzroy Coleman, and the Famous Jug Band. Ron Chesterman of the Strawbs, will also be there whenever work permits.

The traditional club at the King's Head, Islington, has had to move to the Carved Red Lion, 2 Essex Road, but the move may only be temporary. Tim Lyons guests at the club on September 24, and on October 8 Lizzie Higgins sings there.

Tomorrow (Friday) sees the Farnham, Surrey, Folk and Blues Festival take place. Canticle, John Martyn, John James, the Humblebums, Pete Stanley and Brian Golbey, the Johnstons and Alan Taylor make up the folk side of the night starting 6.30 pm at Farnham Park, while Duster Bennett, Gordon Smith, Ian Anderson, Jo-Ann Kelly, Bob Hall, Brett Marvin and the Thunderbirds, Duffy Power and Mike Raven comprise the Blues side. There will also be contributions from local

artists in one of the two marquees and overnight accommodation will be available at the site.

Al O'Donnell and the Humblebums headline at the Peeters Club, Kingstons, Widgate Street, London, on Saturday.

A new venue in Barnet, the High Barnet Folk Club, Salisbury Hotel, High Street, organised by Mike Wheeler, Janice Haskell and Heather McLean of the Bounds Green Folk Club, opens on September 24 with Al Stewart and Jon Betmead. Residents will be the Bifocal and future guests include Jug Trust (October 1), Magna Carta (8), Jeremy Taylor (15), Johnny Silvo and Dave Moses (22) and Alex Campbell (October 29).

Wally Whyton hosts the final show in the present My Kind of Folk series on Radio Four on September 24 and he introduces the Pentangle, Peter Sarstedt, the Spinners, Redd Sullivan and the Strawbs.

Jon Betmead, Magna Carta, the Strawbs and the Southern Ramblers take part in a special concert in aid of Shelter at Cecil Sharp House on September 19, while the Johnstons and Richard Digance take part in a Shelter Rally at Trafalgar Square on Sunday afternoon.

Roy Harper, the Election, the Strawbs, Ralph McTell, Magna Carta, Ron Geesin, Mike Absalom, Colin Scott, Diz Disley, Shelagh McDonald, New Modern Idiot Grunt Band, Liz McKinnley and Dereke Brimstone appear on Sunday at the Rugby Rag Festival, Rainsbrook, Ash-lawn Road, Rugby. This is part of three-day event starting with a blues show tomorrow (Friday) featuring Alexis Korner, John Dummer's Band, Spirit Of John Morgan, John Martyn and Alan Longstaff, and on Saturday such groups as the Nice, Taste, King Crimson, Pink Floyd, Edgar Broughton and the Third Ear Band.

# FOLK FORUM

<p><b>THURSDAY</b></p> <p>AT FOX ISLINGTON GRN, N1 CAREY &amp; COLIN INTRODUCE <b>TINA MULINGER</b> with Barrow-Wight, Andy Farbey (??), Phil Downer, Heathsiders, Colin Meadows, and Arthur Roberts</p> <p><b>BLACK BULL</b>, High Rd, N 20. <b>JEREMY TAYLOR</b> <b>THE TIPPEN BROS</b> <b>DENNIS &amp; VANESSA</b></p> <p><b>FOLK CENTRE, HAMMERSMITH</b> <b>MURPH &amp; SHAGGIS</b> Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park tube.</p> <p>"THE EYES OF TIME" 355 HIGH ST, MANOR PARK (nearest tube, East Ham) <b>RICHARD DIGANCE</b> introduces <b>SHELAGH McDONALD</b> <b>ROGER MOSS</b> with poetry by <b>MICHAEL PORTER</b></p> <p><b>WHITE BEAR</b>, Kingsley Road, Hounslow <b>DAVE SEWELL</b> <b>STRAWBS</b>, CHAS UPTON</p>	<p><b>SATURDAY cont.</b></p> <p>THE F.O'C'STLE at the CASTLE KINGSTON, last appearance of American traditional singer before return to US <b>SARA GREY</b></p> <p><b>THE GREENWICH THEATRE FOLK CLUB</b> The Gloucester King William Walk, SE10 <b>SOUTHERN RAMBLERS</b> 8 pm. Please come early. Next week Y T</p> <p>THE LCS PRESENTS THE SINGERS' CLUB, "THE GAUGERS," Peter Hall, John Cormack and Tom Spiers bring you music from Aberdeen. Peggy is your host <b>UNION TAVERN</b>, 52 Lloyd Baker Street, London, W.C.1, 7.45 p.m.</p> <p>THE PEELERS, Kings Stores, Wide Gate Street, near Liverpool Street Station.</p> <p><b>THE PEELERS</b> INTRODUCE <b>THE HUMBLEBUMS</b> AND DIRECT FROM IRELAND <b>AL O'DONNELL</b> also BIFOCAL AND MIKE DEAVIN</p> <p><b>WHITE HART, COLLIER ROW, ROMFORD</b> <b>IAN CAMPBELL</b> <b>FOLK GROUP</b></p>	<p><b>TUESDAY</b></p> <p><b>CROWN, TWICKENHAM</b> <b>JOHNNY SILVO</b> and <b>DIZ DISLEY</b> <b>MAD NIGHT!</b> Draught cider, 4 bob, Students 3 bob Coming soon, Derek Sarjeant Trio, Famous Jug Band, The McPeakes.</p> <p><b>FOLK CENTRE, FULHAM</b> <b>SHELAGH McDONALD</b> The Swan, Fulham Broadway</p> <p><b>THREE HORSESHOES</b> Folk Club, Heath St. Nr Hampstead Tube, presents <b>JUG TRUST</b> and your hosts <b>THE EXILES</b></p>
<p><b>FRIDAY</b></p> <p><b>ALDERMASTON FOLK CLUB</b> <b>GAS WORKS</b> 11 AT COUSINS, 49 Greek St. 7.30</p> <p><b>TIM WALKER</b> <b>GILBERT BIBERIAN</b> fine Classical guitar duo <b>KEITH CHRISTMAS</b> contemporary Admission 5/-</p> <p><b>FISHMONGERS ARMS</b>, High Road, Wood Green, N.22 <b>PHILIP MARTIN</b> and residents</p> <p><b>FRYDIFOLK</b> <b>RAILWAY HOTEL, TEDDINGTON</b> <b>COLIN &amp; CAREY</b> INTRODUCE <b>GRAND OPENING</b> <b>NIGHT</b> WITH <b>MARTIN WINSOR</b></p> <p><b>HODDESDON FOLK CLUB</b>, Salisbury Arms, High St, Hoddesdon. <b>YOUNG TRADITION</b> 8-11 am. Residents Dave and Dave</p> <p><b>NOEL MURPHY</b> <b>SHAGGIS</b> <b>GENERAL HAVELOCK, ILFORD</b></p> <p><b>TIM HART &amp; MADDY PRIOR</b> Fighting Cocks, London Road, Kingston</p>	<p><b>SUNDAY</b></p> <p><b>BOUNDS GREEN FOLK CLUB</b> Springfield Park Tavern, Bounds Green Road, N 11 RE-OPENS tonight with <b>JEREMY TAYLOR</b> <b>FOLK COURIERS</b></p> <p><b>NAGS HEAD</b>, 205 York Road, Battersea <b>TONY ROSE</b> Host <b>JOHN TIMPANY</b></p> <p><b>RAILWAY HOTEL, DARTFORD.</b> <b>KENNETH LOVELESS</b> Residents: <b>CRAYFOLK.</b></p> <p><b>THE ENTERPRISE</b>, Hampstead, <b>JOE STEAD</b>, plus Residents: The Folk Enterprise and Terry Gould (Opposite Chalk Farm Stn. 7.30 pm.)</p> <p><b>TIM HART &amp; MADDY PRIOR.</b> Tower Hotel, opposite Waltham-stow Central.</p>	<p><b>WEDNESDAY</b></p> <p><b>AL STEWART</b> <b>JON BETMEAD &amp; BIFOCAL</b> open <b>HIGH BARNET FOLK CLUB</b> next week, running every Wednesday at the Salisbury Hotel High Street, Barnet. So make a date for the 24th</p> <p><b>CAMDEN TOWN</b>, Dennis Heaton, Phil Raine, Dave Ferguson country style, with Ralf York and Albany, Parkway</p> <p><b>KINGS HEAD</b>, now at Carved Red Lion, 2 Essex Road, Islington Green. Films of traditional singers.</p> <p><b>MIKE ABSALOM: CHANGE OF ADDRESS:</b> Flat 16, Sunnyhill Court, 4-6 Trebovir Road, S.W.5. Tel: 01-FRO 4984.</p> <p><b>SURBITON</b>, Assembly Rooms <b>DEREK SARJEANT FOLK TRIO</b>, <b>JOHNNY SILVO.</b></p> <p><b>THE HOLY GROUND</b>, 4a Inverness Place, Bayswater, W2 <b>RONNIE CAIRN DUFF.</b> <b>DIZ DISLEY</b></p>
<p><b>SATURDAY</b></p> <p><b>ANGLERS, TEDDINGTON:</b> The totally amazing <b>BRENDAN</b></p> <p>AT COUSINS, 49 Greek St. 7.30-11 <b>DAVY GRAHAM</b> All nighter, 12-7 <b>DUFFY POWER</b> <b>SAM MITCHELL</b> <b>STEVE TILLSON</b> <b>JOHN LE'MONT</b></p> <p>AT THE CELLAR, Cecil Sharp House, Camden Town 8 pm. <b>COME ALL YE</b> with <b>RON SIMMONS</b></p> <p><b>MURPH &amp; SHAGGIS</b> 7.30 pm, DEN OF INIQUITY High St, Southgate, N.14 (behind Fire Station)</p>	<p><b>MONDAY</b></p> <p>AT CATFORD "RISING SUN" <b>DAVE COOPER</b> presents <b>DIZ DISLEY</b></p> <p><b>CLANFOLK:</b> "Marquis of CLANRICARDE, Southwick Street, Paddington, <b>PETER CHARLTON</b> and <b>GEORGE HARRISON</b> invite singers one and all to a <b>COME ALL YE</b></p> <p><b>ENFIELD FOLK CLUB</b> The Hop Poles, Baker St, Enfield <b>GERRY LOCKRAN</b> <b>JIM CAMPBELL</b></p> <p><b>HAMPSTEAD RUGBY CLUB</b> Folk Club, Redhill Street, off Albany Street, N.W.1 <b>DIZ DISLEY</b></p> <p><b>MARK NEWMAN</b>, Herga Royal Oak Wealdstone</p> <p><b>MINOTAUR, NAGS HEAD, NORTH STREET, CLAPHAM</b> <b>BRIDGET ST. JOHN</b> Resident: Sue Taylor.</p> <p><b>WALTON-ON-THAMES</b>, 18b Church Street <b>STAN ARNOLD</b> <b>DEREK SARJEANT</b> <b>FOLK TRIO</b></p>	<p><b>ALL THIS LOT</b> The Johnstons, John Martyn, Pete Stanley, Brian Golbey, John James, Canticle, Madrigal, The Humblebums, Allan Taylor, Jo-Ann Kelly, Duster Bennett, Mike Raven, Chris Davis, Pete Wingfield, Bob Hall, Ian Anderson, Gordon Smith, Brett Marvin and the Thunderbolts, Duffy Power</p> <p><b>AND LOADS MORE</b> AT FARNHAM PARK, SURREY, FRIDAY, 12th from 6.30 p.m. onwards</p>
<p><b>AT THE CELLAR, Cecil Sharp House, Camden Town 8 pm.</b> <b>COME ALL YE</b> with <b>RON SIMMONS</b></p> <p><b>MURPH &amp; SHAGGIS</b> 7.30 pm, DEN OF INIQUITY High St, Southgate, N.14 (behind Fire Station)</p>	<p><b>AL JONES</b> 01-499 9478</p>	<p><b>GAS WORKS WELSH TOUR</b> Some dates available between 20th-30th November. Please write to: Bob Workman, 32 West Kensington Mansions, Beaumont Crescent, W.14; or phone 01-385 5442</p>
<p><b>AT THE CELLAR, Cecil Sharp House, Camden Town 8 pm.</b> <b>COME ALL YE</b> with <b>RON SIMMONS</b></p> <p><b>MURPH &amp; SHAGGIS</b> 7.30 pm, DEN OF INIQUITY High St, Southgate, N.14 (behind Fire Station)</p>	<p><b>AL JONES</b> 01-499 9478</p>	<p><b>THE RUGBY RAG CHARITIES APPEAL</b> presents <b>THE SAM CUTLER STAGE SHOW</b> at Rainsbrook, Ashdown Rd., Rugby Sun., Sept. 14th, 12.30 p.m.-Late 17/6 in advance, £1 at door ELECTION, ROY HARPER, STRAWBS, RALPH McTELL, MIKE COOPER, RON GEESIN, MAGNA CARTA, MIKE ABSALOM, DIZ DISLEY, SHELAGH McDONALD, COLIN SCOTT, LIZ MCKINNEY, and NEW MODERN IDIOT GRUNT BAND. Co-presenters: <b>DEREK BRIMSTONE &amp; JIM McCANN.</b> Tickets from 25 Bilton Rd., Rugby, Diets, High St., Rugby: Taa &amp; Syniphill, 74 Hunt St., Birmingham and Fenells, Lower Precinct, Coventry (Send cheque/P.O. &amp; S.A.E.)</p>
<p><b>AT THE CELLAR, Cecil Sharp House, Camden Town 8 pm.</b> <b>COME ALL YE</b> with <b>RON SIMMONS</b></p> <p><b>MURPH &amp; SHAGGIS</b> 7.30 pm, DEN OF INIQUITY High St, Southgate, N.14 (behind Fire Station)</p>	<p><b>AL JONES</b> 01-499 9478</p>	<p><b>JUGULAR VEIN</b> Some Autumn dates still available Write — Pete Turner 5 Austin Road, Hayes Middx., or 'phone Barry Mufet Richmond (01-940) 8547</p>

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IN CONCERT AT

### THE PURCELL ROOM

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## MUSICIANS WANTED

1/- per word

**A BAND**, a Cavalry Band. The band of the 9th/12th Royal Lancers has vacancies for all woodwind players. Other instruments considered. Experienced and beginner players please apply to Bandmaster, 9th/12th Royal Lancers, Catterick Camp, Yorks.

**BARITONE** required for 10 piece Jazz / rock group — 574 0136.

**BASS DRUMS FOR REHEARSING MODERN JAZZ, BLUES** — 01-534 5769.

**BASS GUITARIST**, Leyton / East Ham semi pro pop group. — 530 7152.

**BASS GUITARIST** required for North London semi-pro harmony group. Must be experienced and able to harmonise. — HIL 2539, after 6.30 pm.

**BASS GUITARIST**, with broad musical outlook to join experienced musicians in forming professional group playing mostly original material including blues and rock — Hitchin 3618.

**BASS GUITARIST**, young, ambitious to succeed, required by lead and drummer hoping to expand later. Great opportunity for beginner who wants to get ahead at once. Style, preferably blues, Cream or Who — Tel Chris, 01-FIN-2067 (North Finchley area).

**BASS, INVENTIVE**, for progressive group — 373 6246, Room 6, Barry, evenings.

**BASSIST**, very urgently required by group. Contract in office. Anyone considered — 460 8527.

**BASS PLAYER**, wanted for Dixieland Jazz Band — KIN 3235.

**BASS (100W)** and Hammond organist, pro with image for original heavy band. — 947-2447.

**COLOURED SHOWBAND** require versatile drummer and other musicians — 01-723 4914.

**EX ANIMAL** requires Hammond organist with organ drummer and lead guitarist — Tel EUS 0010, KIN 3902.

**FOLK GUITARIST** preferably doubling mandoline, to form folk duo — Phone 607 2986.

**GUITARIST / VOCALIST (SOLO)**, FEMALE, WANTED. Versatile, and able to play some Spanish numbers. London residency — Dee-Jay Enterprises Agency Telephone Mr James, 769 6453, 4 pm to 6.30 pm.

**GUITARIST VOCALIST** to join long established Trio and girl at present working top West End cabaret. Must be dedicated versatile artist. If needed can supply all gear and accommodation. Telephone Fri, Sun, Mon, 12-7 p.m. — Wallham X 24364.

**HONKY TONK PIANIST** required — preferably vocalist — for Fish Parlour Restaurant — Tel Mr Gianni, 01-937 7262.

**JACKIE EDWARDS** requires semi pro bass guitarist, S.E. London Kent — BN9 3972.

**LEAD GUITAR** Vocalist, for weekend lounge residency, read, busk, pops, standard — 807 6638.

**LEAD GUITARISTS**, heavy, progressive vicious players should apply. Must be possessor of 100w amp plus stack. Auditions Sunday in Brighton — Tel 0273-23042, between 3.30 & 6 pm daily.

**ORGANIST** and Lead Vocalist wanted for forming semi-pro group. Own equipment and transport essential — Tel Gravesend 3803 or Longfield 2005.

**ORGANIST** and vocalist with equipment and transport for musically interesting semi-pro group — 686 1340.

**ORGANIST** or pianist, immediately Pops / standards, vocals an asset. Seven nights trip, some cabaret — Phone Wolverhampton 23267 or 23487, after 10 pm. Top money.

**ORGANIST**, PROFESSIONAL recording group, immediate Gigs guaranteed. Passport. Equipment provided if required. Expenses paid — Glenn, Dartford 23619.

**ORGANIST**, Young, versatile, looking for opportunities to join established quartette. Willing to rehearse — Box 8621.

**PIANIST** for amateur trad / mainstream band North London. — TUD 4411.

**PIANISTS** and pianist-vocalist duos, and all types of entertainers are required. Only first class performers need apply. — 267 1593.

**PIANISTS FOR SOUTH LONDON** weekend lounge work. Top rates. — Clayman's, BIS 5531 (day).

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**PIANIST WANTED**, Thursday, Friday, Saturday evenings 8 p.m. - 10.45 p.m. (close Victoria Stn). — Stage Door, Public House, 3 Allington Street, S.W.1. Phone 834 7055.

**PIANIST** 3 nights — POP 6839.

**SAXOPHONIST** doubling Instrumental or Vocal. Read/busk 14-day winter cruises from London, October 7 months contract. — Details: Box 8630.

**SEMI PRO SOUL BAND** require TENOR DOUBLE ALTO SAX BUT NOT ESSENTIAL, PLUS TRUMPET, RESIDENCY S.E. LONDON. ONLY READERS NEED APPLY. — TEL 01-300 3848.

**STUDENT DANCE** Orchestra (Tutor — Monty Raymond). All instruments. Trumpets and trombones, especially welcome. Modern interesting arrangements. Readers only. Also Student Jazz Group and Arranging Class (Tutor — Edward Harvey). Prospectus and details from The Principal, Hendon College of Technology, The Burroughs, N.W.4. Telephone 01-202 0083.

**TAMBOURA**, flautist and bass player wanted. — Keith 848 9050 after 7 pm.

**THE FOLK TRINITY** urgently need folk singer/guitarist in Harrow/Wembley area to replace John and restore order. Contact: — Janet 866 9874.

**TRUMPET** and Alto / Baritone required for pop / dance band, 4/5 nights, £20 weekly, readers only. — Write Flamingo Entertainment Centre, Ross Road, Hereford, or phone Hereford 6022.

**TRUMPET PLAYER** for Irish showband, Balham, mainly resident odd gigs out, good money. — Ring 673 0814 Mr O'Donoghue or call Court Ballroom, Balham, anytime.

**URGENT**. Bass and drummer, double vocals. Must have own gear, for semi-pro group, imminent gigs — Box 8636.

**URGENT DRUMMER & BASS GUITARIST WANTED TO JOIN WORKING GROUP. MUST PLAY ANYTHING.** — TEL 77 53059.

**URGENTLY REQUIRED** creative, imaginative

**HAMMOND ORGANIST** for progressive band with great future. All original material. Management and Recording. Write Box 8631, c/o Melody Maker, 161-166 Fleet St., London, E.C.4

**URGENT RHYTHM GUITARIST**, young good image, play Shadows, Beatles, Hollies type music. Must read, recording soon, group going abroad. S. London based — Apply Box 8624 SAE.

**VOCAL ORGANISTS BASS GUITARISTS** if you're good and somewhat familiar with the sound of The Peddlers maybe you'd like to audition for THE PHASE THREE. Phone: 01-672 1338

**WANTED, DRUMMER** for progressive group Auditions 12-3 Friday, Sept 12 — Mr Hamilton, Writers Workshop, 2nd Floor, Dumbarton House, 88 Oxford St., London, W1

**WANTED** for Liverpool residency. Alto/Tenor and Guitar players must be first class readers, excellent money. — Write giving details of age and experience to Musical Director, Shakespeare Cabaret Theatre, Frazer Street, Liverpool.

**WHY PAY FOR LESSONS** when you can receive good pay while learning to play an instrument? If you like music, sport and travel write for details to the nearest Bandmaster. — The Wessex Depot, The Prince of Wales's Division, Wyvern Barracks, EXETER; The Mercian Depot, The Prince of Wales's Division, Whittington Barracks, LICHFIELD; The Welsh Depot, The Prince of Wales's Division, Cwrt-y-Gollen, CRICKHOWELL.

**YOUNG DOUBLE** bass, for jazz quartet, must read — 01-769 2768.

**YOUNG JAZZ** guitarist for jazz group, must read — 01-769 2768.

**YOUNG SEMI-PRO**, blues/jazz group require Lead Guitarist and singer/flautist/harpist (16-18) — 607 1317.

## GROUPS WANTED

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**POLISHED GROUPS** for work here and abroad. Please phone Sat and Sun, 12 noon-7 pm. No calls accepted outside these hours. — Marc Newton-Planned Ents, 994 3526 7.

**UNDERGROUND / Progressive** groups required, Gillingham/Kent area. Also D. J. Phone 01-599 8205.

**WE STILL** require plenty of good groups for LPs. Don't miss this chance, information, s.a.c. Sky Records, 43 King Street, Luton.

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JOINT VENTURE with Singer/Writer/Keyboard L.P., etc., could be nice. Tel: 836 9351, Phil (Day)

## SITUATIONS VACANT

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**EXPERIENCED ARRANGER** required (popular music) for newly opened music company, London area. — Please quote terms — Box 8623.

**MAKE THE SCENE**, book our artists in your area and earn commission. — Details Box 7914.

**MANAGEMENT REQUIRED** with backing for progressive group going places. Only serious offers. — Gary, Marlow 3785 or 5865.

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**YOUNG ORIGINAL GROUP WITH MARSHAL, HAMMOND AND TRANSIT REQUIRE PERSONAL MANAGEMENT OR TOP AGENCY.** — 01-485 4362.

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**DISC JOCKEYS** for the continent, 'discotheque' company would like to hear from experienced disc jockeys who would like to work on the continent (Italy). Audition tapes work and experience to Discotheque, Pipor Records & Management, Piazza Mincio 2, 00198, Roma, Italy.

**DJs WANTED FOR EVENINGS** in South London Pubs — Write giving full details of previous experience to Box 8635

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Minimum 2/8d.

**A ABLE** accomplished accordionist — 876-4542.

**A ABLE** accomplished pianist — 876-4542.

**AGGRESSIVE VOCALIST/guitarist** seeks work with heavy blues / rock pro group. Good gear — Phone 788 4865.

**ALTO/TENOR** clar. — CLI 4811.

**AMPLIFIED VIOLIN / Bass / Composer** — PUT 5146.

**ANDY FERNBACH SOLO GIGS** c/o SOUTHBANK ARTISTES 01-735 9894

**BASS AND DRUMMER**. Excellent equipment, require group. — WS 26328.

**BASS AND LEAD** Guitarists. Fender, Epiphone, 100 watt Marshall, Selmer, 15 cwt van, require others to form or join heavy group. No ties. Will travel. — B. James, 188 Alfred Street, Central Nottingham.

**BASS**, Bass Guitar, read, busk. Gigs — 866 2578.

**BASS/BASS GUITAR, VOCALS** Read, busk, with transport require residency London area. — 549 1601.

**BASS, DOUBLE**, amplified, read / busk — 330 0515.

**BASS DOUBLE**, experienced. — 769 2522.

**BASS GUITAR/BASS** (amplified) Read, busk, cabaret, also solo violin. Passport. Available, September 21 — Bernie Wynne, 2 Brook Rd, Shanklin, I.O.W. Shanklin 2371 or 01-363 6930.

**BASS GUITAR, EXPERIENCED**. — 205 0414.

**BASS GUITARIST** (Fender) urgently seeks semi-pro group. — 01-459 4661.

**BASS GUITARIST**, Gibson, passport, transport, seeks working group. — 856 0369.

**BASS/GUITARIST**, experienced. — 673 7403.

**BASS GUITARIST**, gigs/sessions, experienced, transport. — 428 5186.

**BASS GUITARIST, READ ANYTHING (ALMOST)**, YOUNG (20) EXPERIENCED, PRO VOCALS ANYTHING CONSIDERED. — RING BLACKPOOL 51586.

**BASS GUITARIST / string bass**, read / busk, pro — 01-504-8388.

## BATTERED ORNAMENTS

### BASS PLAYER

BUTCH POTTER Available for gigs and sessions Phone 01-888 2247

## COMPETENT LEAD GUITARIST

(Blues/Soul) seek to join or form group. — 969 7696, 7-8.30 p.m.

**DAWN**, heavy music. — Phone Reigate 45787.

**DEDICATED DRUMMER**, Gants Hill, Ilford area, seeks semi-pro group, working if possible. No transport. — Phone Les 554 3358.

**DISILLUSIONED GUITARIST** SEEKS SEMI-PRO BAND, CROYDON. — 01-684 4478.

**DOUBLE BASS PLAYER** (27), available after September 20, for long winter season at home or abroad, single PROGRESSIVE. — Write Selco, Carlton Hotel, Folkestone.

**DRUMMER AVAILABLE**, experienced. — 574-5746, 570-7062.

**DRUMMER AVAILABLE** for Pub or Group residency, experienced. — 965 8407.

**DRUMMER AVAILABLE**, Gigs. — 550-5218.

**DRUMMER AVAILABLE**, Young, pro, experienced, versatile, read, will travel. — 081-480 2138.

**DRUMMER EXPERIENCED** seeks established group with transport. — 989 6899, after 5.

**DRUMMER**, experienced. — 807 2778.

**DRUMMER, ILFORD, ESSEX AREA** for SEMI-PRO PROGRESSIVE or BLUES BAND. — 599-2027.

**DRUMMER** seeks group forming in N.W. London area. — Box 8632.

**DRUMMER SEEKS LONDON RESIDENCY**. — 272 5673.

**DRUMMER / VOCALIST**, oldies standards, P.A. system. Transport — 892 6839.

**DRUMMER WANTS** group gigs — 505-0891.

**DRUMMER, YOUNG, GIGS, PERM.** — 368 8668.

**DRUMMER, YOUNG** pro, exp., single, passport, REQUIRES WINTER SEASON, home/abroad. — Write G. DEAKIN, HOPPING JACKS, HOPPING JACKS LANE, DANBURY, ESSEX, DANBURY 2908.

**DRUMMER**, — 01-883 5122.

**DRUMMER, 25**, European, Ludwig gear, played with Nathan Davis, Hank Mobley, Christoforo Komeda, Eddie Boyd, mainly progressive mainstream, free jazz, soul also modern Dixieland, now living in London, will undertake any serious work. — Tel 937 7365, room No 2, evenings.

**DRUMMER (29)**, gigs / residency / relief. — 01-998 2165.

**DRUMS, GIGS**. — Simon, 660 4431.

**EXPERIENCED YOUNG** drummer seeks professional work in London — 671 8061.

**EXP. PRO. DRUMMER**, ex-top named group, wants back underground scene. — 590 8485.

**FEMALE ORGANIST** wants work with formed group, free to travel. — 962 0316.

**FLEXIBLE SONGWRITER / guitarist / singer**. No dreamers, please. — REN 4429.

**FOLK GUITARIST/Vocals**, knowledge of traditional and contemporary, seeks progressive group, electric or acoustic. London area. — Box 8633.

## GO-GO DANCERS

### and MOBILE DISCOTHEQUE

REQUIRE WORK 524 1188, after 5 p.m.

## GUITAR, BASS GUITAR, ARRANGE, PRO, READ, EX-NAMES,

— 888-3636.

**GUITAR**, bass, guitar, gigs residency. Reader. — 359 0470.

**GUITAR, FREELANCE**. — 01-527-5226.

**GUITAR RHYTHM** seeks working group. Gibson, will rehearse — Welwyn Garden 21422.

**GUITARIST AND DRUMMER** wish to join working group. — 858 0249.

**GUITARIST/BASS**, experienced. — 673 7403.

**GUITARIST**, Gigs, experienced. — 478-8423.

**GUITARIST, READ**, busk, jazz, standards, L.A., pops, vocals, Arrange, requires work Birmingham area Sept 20th — John Smith, Pontins Wall Park, Brixham, Devon.

**GUITARIST**, read, vocals, available Sept 14th — GIB 3267.

**GUITARIST / VOCALIST**. Both pro, seek group, preferably loud/heavy. Consider forming — 203 4440.

**HAMMOND ORGANIST**, fully experienced, invites offers. Free end September. — Box 8617.

**INEXPERIENCED GIRL** would like to join Blues/Dylan/Stones influenced group as vocalist. London area. Interested recording etc. Will work — Box 8622.

**JAZZ DANCE** guitarist, GLA 3722.

**JEWEL HARP** solo, radio, television, theatre. Excellent support. Guitar, Accordion, Banjo — Claude Linton, M.U. 98 Waddon Road, Croydon 01-688 1538.

**LEAD GUITARIST/harp**, original blues and love songs, wants pro. band. — Phone Ashted 2750 Arnie.

## LEAD GUITARIST

ex-top name seeks good working pro. group

PHONE JOHN 01-653 6358 NOW

**LEAD GUITARIST** seeks semi-pro working harmony group. — 77-58803 before 2 p.m.

**LOWREY / HAMMOND** organist, Leslie, Solo or Duo/Trio, Dance, Jazz, pop. London or season. — Finchley 4378.

**ORGANIST, HAMMOND / LESLIE**, seeks residency, any town, some vocals, own transport. — 01-MUL 1178. Leave message on Robophone.

**ORGANIST/PIANIST**, at present at holiday camp on south coast requires Mid-week club residency after September 20, in any district. — Turner, 5 Kirkby Avenue, Ilkerton, Derbyshire.

**ORGANIST, PLAY ANY MAKE OF ORGAN**, PROFESSIONAL. Seeks any type of regular work. Will travel. — Offers to D. John, 28 Sketty Avenue, Sketty, Swansea, Glam.

**PIANIST, NORFOLK**, Saturdays — Mundesley 437.

**PIANIST, PRO**, available from September 21. — Stevens, Gledorgan Hotel, Newquay.

**PIANIST, PROFESSIONAL**, solo/dance accompanist. — 997 6311.

**PIANIST**, residency, gigs — 736 2817.

**PIANIST, VOCALS**, versatile — 254 6487.

**PRO ORGAN / vocals**, girl vocals, own organ, P.A. etc., also drummer/vocals if required. — Box 8627.

**TENOR, FLUTE, ALTO**. Young experienced pro seeks good pay and good line-up anywhere. — 01-690-0249.

**TENOR, FLUTE**, Clarinet. Read Ad-lib — 01-427 3613.

**TRUMPET** available. — 01-278-4052.

**TRUMPET READ**. — 01-278 4052.

**TRUMPET / VOCALS / Guitar**. Young, good reader, available September 22. — Brian Reid, Woolton Bridge 639.

**YOUNG ALTO** sax reader, gigs — Romford 62066, after 6.

**YOUNG ALTO, 28**, REQUIRES GRP, JAZZ, ROCK, POP. — RING 722 4391.

## ARTISTS

1/- per word

**ORGAN TRIO** finishes successful summer season, September 28, ready to accept residency. — Please write John St John, Pontins Camp, Bracklesham Bay, Sussex.

## BANDS

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Every Thursday night: The Big L Disco Show. 8 to midnight. Drink to m'night. Admission Free

**LUCAS and the MIKE COTTON SOUND**

Sat., Sept. 13 **BRAMHALL**, Davenport R.U.F.C.  
Sun., Sept. 14 **CREWE**, "Up the Junction"  
Mon., Sept. 15 **U.S.A.F.**, Mildenhall  
Thurs., Sept. 18 **KLOOKS KLEEK**

43-44 Albemarle Street, London, W.1  
MAYfair 1476

Have you got your ticket for the  
**2nd NATIONAL BLUES CONVENTION YET?**  
The biggest gathering of blues experts and artists in the world!  
**RECITALS • FILMS • DEBATES**  
**CONCERTS • GUITAR WORKSHOP**  
SAT., 20th and SUN., 21st  
SEPTEMBER  
**CONWAY HALL**  
RED LION SQ., W.C.1  
**PAUL OLIVER, ALEXIS KORNER**  
**JO-ANN KELLY**  
**JEROME ARNOLD, MIKE RAVEN**  
and dozens more!  
For details write:-  
Chris Trimming  
L.B.S. (CONVENTION)  
6 Lewisham Way  
London, S.E.14  
01-692 5534

**Implosion at the ROUNDHOUSE**  
CHALK FARM RD., N.W.1  
SUN., SEPT. 14th, 3.30-11.30  
ADMISSION 7/6  
\*  
**EDGAR BROUGHTON**  
**FERRIS WHEEL**  
**GRAIL**  
and from the U.S.A.  
**DADDY LONG LEGS**  
**JEFF DEXTER**  
\*  
Lights by the Explosive Spectrum  
FILMS/STALLS/AND MORE

<b>ROUNDHOUSE</b> LODGE AVE., DAGENHAM <b>SATURDAY, 13th SEPT.</b> <b>EDGAR BROUGHTON</b>	<b>KING'S HALL</b> ROMFORD MARKET <b>MONDAY, 15th SEPT.</b> <b>YES</b>
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DOORS OPEN 7.30 :: LICENSED BAR

**THE RUGBY RAG CHARITIES APPEAL**  
PRESENTS  
**THE SAM CUTLER STAGE SHOW**  
Friday, Saturday and Sunday, 12th, 13th and 14th of September  
at **RAINSBROOK, ASHLAWN ROAD, RUGBY**

Day 1 Blues 6.30 p.m.-1 a.m.  
Alexis Korner and his new church, Spirit of John Morgan, The Groundhogs, John Dummer's Bluesband, Doctor K's Bluesband and John Martyn

Day 2 12.30 p.m.-late  
Pink Floyd, The Nice, Taste, King Crimson, Free, The Edgar Broughton Band, Third Ear Band, Bridget St. John, Big Idea and Fagin's Quill. Compered by John Peel

Day 3 12.30 p.m.-late  
Election, Roy Harper, The Strawbs, Ralph McTell, Mike Cooper, Ron Geesin, Magna Carta, Mike Absalom, Diz Dingley, Shelagh McDonald, Colin Scott, Liz MacKinnley and the New Modern Idiot Grunt Band. Compered by Derek Brimstone and Jim McCann.

TICKETS  
Day 1 12/6-15/- at the door. Day 2, £1-25/- at the door. Day 3, 17/6-£1 at the door  
Tickets for Day 1 and Day 2 are priced 30/- and for all three days £2

All tickets from 25 Bilton Road, Rugby... please send cheque or P.O. plus stamped addressed envelope. Or Disci, High Street, Rugby, Tea and Symphony, 74 Hurst Street, Birmingham and Fennells, Lower Precinct, Coventry.

NAME .....

ADDRESS .....

P.O. enclosed E. s. d.



**100 CLUB**  
100 OXFORD ST. W.1  
7.30 till late

Thurs to Sat, Sept 11th-13th  
7.30-midnight on Thursday  
7.30 a.m. 1 on Friday & Saturday  
**MR. ACKER BILK & THE PARAMOUNT JAZZ BAND**  
**BILL NILE'S GOODTIME BAND**

Sunday, September 14th  
**YARRA-YARRA JAZZBAND**

Monday, September 15th  
**KEITH TIPPETT GROUP**

Tuesday, September 16th  
**BLUES NIGHT**  
**THE EDGAR BROUGHTON BAND**

Wednesday, September 17th  
**CY LAURIE'S JAZZ BAND**

**COMEDY BANDS & ACTS**  
required for good-time nights  
Auditions to be held at the Club  
Monday, Sept 22nd, at 11 a.m.  
Please contact Roger Horton at  
636 0933.

**STUDIO 51**  
KEN COLYER CLUB  
10/11 GT. NEWPORT STREET  
NEAR LEICESTER SQUARE  
Saturday, September 13th, 7.30 p.m.  
**KEN COLYER JAZZMEN**  
Sunday, Sept. 14th, afternoon, 3-6 p.m.  
**JO-ANN KELLY**  
**DWARFED BLUES GROUP**  
**BRETT MARVIN THUNDERBOLTS**  
Sunday, September 14th, 7.30 p.m.  
**KEN COLYER JAZZMEN**

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, September 12th  
**SAMMY RIMINGTON'S CARNIVAL JASSBAND**  
Saturday, September 13th  
**ALEXANDER'S JAZZBAND**  
Sunday, September 14th  
**ERIC SILK & HIS SOUTHERN JAZZBAND**

**WOOD GREEN** (Fishmonger's Arms)  
Sunday: **BRIAN GREEN!!**  
Next Sunday:  
**ALEX WELSH'S JAZZBAND BALL!!**  
Tuesday:  
**PETE BROWN'S PIBLOKTO!!**  
Light Show all sessions

**CALIFORNIA BALLROOM**  
Whipnade Road, Dunstable 62804  
SATURDAY, SEPTEMBER 13th  
**FAT MATTRESS**  
featuring **NOEL REDDING**  
Car Park - Supporting Groups - Bar extn.

**COUNTRY CLUB**  
210a HAVERSTOCK HILL, N.W.3  
(opp. Belsize Park Odeon)  
Thursday, September 11th  
Linda's Birthday Night  
**JODY GRIND**  
plus **MANDRAKE**  
Sunday, September 14th

**MARSHA HUNT**  
plus **BRETT MARVIN & THE THUNDERBOLTS**  
Thursday, September 18th  
**GRAHAM BOND**  
Tickets 10/- from Grand Central Posters,  
100 Charing Cross Road.  
Sunday, September 21st: **FREE**  
Unlicensed Bar and Cold Drinks  
**D.J. JERRY FLOYD**  
Sole Agency: The Red Bus Co. 01-REG 9466

# CLUBS

**FLAMINGO**  
AT 33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
FRI, SEPT 12th, 9 p.m. - 6 a.m.  
FRIDAYS ALL-NITER SETS ARE  
NOW A MUST FOR ALL R &  
AND SOUL FANS— AND TONIGHT  
ITS THE SOUL SHOW OF THIS  
SEASON

**LOYD WILLIAMS AND THE SOUL CARAVAN SHOW**  
FANTASTIC ALL NIGHT SESSION  
\*\*\*\*\*  
SAT, SEPT 13th, 8 p.m. - 6 a.m.  
APPEARING AT THE FLAMINGO  
FOR THE FIRST TIME

**COOL INTERROGATORS**  
ANOTHER ACTION-PACKED SOUL SHOW  
DO NOT MISS THIS!  
\*\*\*\*\*  
WED, SEPT 17, 8 p.m. - 11.30 p.m.  
MENI THERE ARE GIRLS GALORE  
EVERY WEEK BECAUSE ALL GIRLS  
ARE ADMITTED FREE AND THIS  
IS A DATE-MAKING NIGHT SO  
COME EARLY AND ENJOY YOUR-  
SELVES AND DANCE TO

**TONI ROCKET DISCTET**  
\*\*\*\*\*  
**THURSDAY**  
**BREWERY TAP, WALTHAMSTOW** New Era Jazz Band  
**GREYHOUND, High Road** Chadwell Heath  
**JEREMIAH STONE** BALROGLIGHTS AND PAUL  
**NEW ORLEANS JAZZ** JOHN KEEN BAND  
**THE CASTLE** TOOTING HIGH STREET, opp. Tooting Broadway Tube. Great atmosphere, ample parking, every Thursday.

**PRINCE ALBERT, Elizabeth** Avenue, Islington, Norman Langford Jazz Combo  
**THREE TUNS, Beckenham** BARBARA THOMPSON, ART THEMAN QUINTET. Next Thursday Michael Garrick Sextet

**TORRINGTON** HIGH ROAD, NORTH FINCHLEY  
**HAROLD McNAIR** AND **THE MICHAEL GARRICK TRIO**  
Next week, Kathy Stobart, John Picard Quintet  
"WHITTINGTON," PINNER: Australia's Great **YARRA-YARRA JAZZBAND**.

**FRIDAY**  
**ALL STARS, Lord Napier,** Thornton Heath, also Sunday lunchtime—**FREE**  
**ASH TREE, CHATHAM** LONDON JAZZ FOUR  
**BLACKBOTTOM STOMPERS, Riverboat** Shuffle, Richmond  
**BLUES LOFT** NAG'S HEAD, HIGH WYCOMBE  
**STEAMHAMMER** DON RENDELL, IAN CARR plus quartet. Friday 12th **OLDFIELD TAVERN, 1089, Greenford Road,** Greenford, Middx.  
**ERIC SILK, Wake Arms,** Epping

**GROOVESVILLE** "WAKE ARMS," EPPING (All), ESSEX  
**ERIC SILK** AND HIS SOUTHERN JAZZBAND  
The management of Groovesville wishes to express sincere apologies for the non-appearance of Ken Colyer at the club last Friday. This was due to circumstances beyond the control of Ken Colyer, the management of the "Wake Arms" and "Groovesville."

**KINGS ARMS, GRAYS, YELLOW DOG**  
**OSTERLEY JAZZ CLUB, Osterley** Rugby Club, Tontelow Lane, Norwood Green, Southall **BOB WALLIS STOREVILLE JAZZMEN** Ladies free before 8.15  
**ROYAL OAK, M.J.S. Club** Tooley Street, S.E.1 **PHIL SEAMEN, PETE KING, TERRY SHANNON, REG PETTIT.**

**FREAKEYS** Fishmonger's Arms Wood Green  
Friday September 12th  
**D.J. JERRY FLOYD**  
Music from Museland, Barwick St.  
Sole Agency The Red Bus Company—01-REG 9466

**ECLECTION** Plus **BLACK FIRE**  
Next week Edgar Broughton

**RESURRECTION** WARWICK ARMS, EAST BARNET ROAD  
FRIDAY, 12th SEPT. 8 p.m.  
**QUINTESSENCE**  
+LIGHTS BY APHRODITES RAINBOW HEAVY SOUNDS FROM THE BLUE TIT  
NEXT WEEK: JOHN MORGAN

**FRIDAY cont.**  
**NEW ERA JAZZBAND** Elm Park Hotel, Hornchurch  
**WESTBROOK CONCERT BAND, 8 pm** CRUCIBLE, 6A New Compton Street, WC1

**SATURDAY**  
**BARRY MARTYN, Lord Napier,** Thornton Heath **FREE**  
**BLAISES, KENSINGTON**  
**SHADES**  
**JAZZ AT THE DOLPHIN, MAIDENHEAD: THE LONDON JAZZ FOUR.**  
**ROYAL OAK, M.J.S. Club** Tooley Street, S.E.1 **PHIL SEAMEN, DON RENDELL, TERRY SHANNON, REG PETTIT.**  
**TOFTS FOLKESTONE, Grace** Hill.  
**THE PYRAMIDS**  
**TROUBADOUR, 10.30, 265 Old** Brompton Road  
**THE ORANGE BLOSSOM SOUND**  
**WESTBROOK CONCERT BAND, 8 pm** CRUCIBLE, 6A New Compton Street, WC1.

**SUNDAY**  
**BEXLEY, KENT, Black Prince** Hotel  
**CLIFF BENNETT SHOW**  
**BILL BRUNSKILLS Jazzmen,** Lord Napier, Thornton Heath **FREE.**  
**BLACKBOTTOM STOMPERS, Greenman, Blackheath**  
**BOB HARLEY'S Dixielanders** The Swan, Fulham Broadway  
**BOTTLENECK BLUES CLUB, Railway Tavern, Angel Lane, E15**  
**DR K's**  
**PLUS PALE GREEN LIMOUSINE**

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**DR K's**  
**PLUS PALE GREEN LIMOUSINE**

**SUNDAY cont.**  
**COOKS, CHINGFORD** ROYAL FOREST HOTEL  
Ear plugs sold on the premises  
**TERRY LIGHTFOOT'S JAZZMEN**  
**CRYSTAL PALACE HOTEL, ORIGINAL DRIFTERS**  
**DENNIS FIELD, Lunchtime,** Green Man, Plumstead.  
**ERIC SILK, Thames Hotel,** Hampton Court.  
**EXCITING ATMOSPHERE** in the olde worlde Barn Bar at Cambridge Hotel, Camberley (A.30). Jazz for listening and dancing, 8 p.m. **HIGH CURLEY STOMPERS.**  
**GREYHOUND, REDHILL** BRIGHTON ROAD, FROM 8 MIKE HAMER SEXTET.  
**MAGGIE NICHOLS**

**GROOVESVILLE** "WAKE ARMS," EPPING (All), ESSEX  
! THE LONG WAIT IS OVER!  
**GRAHAM BOND** INITIATION  
**TWO BARS, GARDEN, MEMS 8/6.** "Groovesville" is on the Epping New Road, at the roundabout before Epping. Travelling from London Central line to Loughton or Epping, then bus to the door. **NEXT SUNDAY, EDGAR BROUGHTON!**

**NEW ERA JAZZBAND** Elm Park Hotel, Lunchtime Jam session  
**NEW ERA JAZZBAND** Ship Aground, Lea Bridge Road, Clapton.  
**THE BULL, East Sheen, SW14** **GEORGIE FAME**  
**THE ORIGINAL EAST SIDE STOMPERS, Green Man, Plumstead**

**FRIDAY cont.**  
**NEW ERA JAZZBAND** Elm Park Hotel, Lunchtime Jam session  
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**THE ORIGINAL EAST SIDE STOMPERS, Green Man, Plumstead**

**100 CLUB** 100 OXFORD ST., W.1  
**TUESDAY, 16th SEPTEMBER**  
**EDGAR BROUGHTON BAND**  
START 7.30 p.m. LICENSED BAR

**ASTRA AGENCY ASSOCIATES LTD.** Present in conjunction with **CLUB LAFAYETTE**  
**FRIDAY, SEPTEMBER 12th**  
**CIVIC HALL, WOLVERHAMPTON**  
IN CONCERT

**NICE HARD MEAT GALLIARD**  
Compered by **ANDY ARCHER**  
Admission: £1, 17/6, 12/6 and 10/-. Tickets on sale at the Civic Hall Booking Office and Astra Agency Associates Ltd., Criterion Suite, Princes Square, Wolverhampton.  
**CONCERT COMMENCES 7.30 p.m.**

**FRIDAY cont.**  
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**NEW ERA JAZZBAND** Ship Aground, Lea Bridge Road, Clapton.  
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Ear plugs sold on the premises  
**TERRY LIGHTFOOT'S JAZZMEN**  
**CRYSTAL PALACE HOTEL, ORIGINAL DRIFTERS**  
**DENNIS FIELD, Lunchtime,** Green Man, Plumstead.  
**ERIC SILK, Thames Hotel,** Hampton Court.  
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**GREYHOUND, REDHILL** BRIGHTON ROAD, FROM 8 MIKE HAMER SEXTET.  
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**MAGGIE NICHOLS**

**SUNDAY cont.**  
**COOKS, CHINGFORD** ROYAL FOREST HOTEL  
Ear plugs sold on the premises  
**TERRY LIGHTFOOT'S JAZZMEN**  
**CRYSTAL PALACE HOTEL, ORIGINAL DRIFTERS**  
**DENNIS FIELD, Lunchtime,** Green Man, Plumstead.  
**ERIC SILK, Thames Hotel,** Hampton Court.  
**EXCITING ATMOSPHERE** in the olde worlde Barn Bar at Cambridge Hotel, Camberley (A.30). Jazz for listening and dancing, 8 p.m. **HIGH CURLEY STOMPERS.**  
**GREYHOUND, REDHILL** BRIGHTON ROAD, FROM 8 MIKE HAMER SEXTET.  
**MAGGIE NICHOLS**

**SUNDAY cont.**  
**TORRINGTON** HIGH ROAD, NORTH FINCHLEY  
**ART THEMAN AND BARBARA THOMPSON** WITH THE **FD FAULTLESS TRIO**  
**TROUBADOUR, 9.30** ALAN TAYLOR

**MONDAY**  
**AT PLOUGH, STOCKWELL, SW9** **JIMMY HASTINGS**  
**BEXLEY, KENT** Black Prince Hotel On tour from Holland, Sammy Rimington's Cardinals.  
**COOKS FERRY INN** ANGEL RD, EDMONTON **EIRE APPARENT**  
**ERIC SILK, "Ship Hotel,"** Reading.  
**GOTHIC JAZZBAND, The** Castle, Tooting High Street, Opp Tooting Broadway Tube.  
**JAZZ FOURFOLD, Green Man,** Blackheath. Free

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**FENDER STRATOCASTER,** case excellent, £70. — Apply 7 Palace Place, Paignton.

**FENDER STRATOCASTER,** sunburst, beautiful condition, £95. — Mr Day 48 Cotteigh Rd, NW6.

**FENDER STRATOCASTER,** £65. Owner emigrating. — 01-603 0093.

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**GIBSON ES 125 TDC,** 2 pick-up, rare model, as new. — Mr Reiter, 405 2858, day, 607 2456 evenings.

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**GIBSON SJN** acc, £75 cash. Evenings. — Mr Lander, 28 Worcester Road, Cheddle Hulme, Cheshire.

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**GIBSON 330,** in immaculate condition with shaped case, £115 ono. Fender Telecaster with case, £75 ono. — Terry, 790 1570.

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# Readers' verdicts on the Dylan event

**mailbag**  
Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

THE ISLE of Wight Musical Festival fizzled out like the proverbial damp squib. Why? Because of the short-sightedness of the organisers who chose to plan the Festival to suit Bob Dylan.

Dylan wrote half a dozen good songs, many years ago, sang them in a contemptuous manner, and became a cult. His one remaining quality is his contempt. He reminded us of that last Sunday.—ROBERT SCHOFIELD, Ashton-under-Lyme, Lanes.

## Sad

AND so Bob Dylan, indisputably one of the greatest influences on music, poetry and culture today, has seen fit to return to the stage after an absence of some three years.

150,000 Dylan "followers" assembled at the Isle of Wight to see him and few, I feel, can claim to be cheated by his shortened performance. For this is the man, that I, and many thousands like me, have waited to see.

It is sad and somewhat disturbing though to see this man, who has been hailed as a legend in his own lifetime, performing his old and much celebrated songs now with less feeling and less personal delivery.

Whatever you do Mr Dylan don't let your music lose its message, grow old and die, even if this means making your appearance at the Isle of Wight your last.—T. J. HUMPHRIES, Hallow, Worcester.

HAVING been a visitor to the final day of the Isle of Wight Music Festival I feel I must protest about the unnecessary language used in nearly every sentence uttered by compere Ricky Farr.

Speaking as one of the delicate women he kept referring to I should like him to know that we do not like our ears shattered by a constant repetition of language which is usually reserved for scribbling on toilet walls.

Apart from myself I'm sure the local residents did not take kindly to this being piped into their homes and also there were many young children present. I hardly think this is the correct way to introduce them to freedom.—JENNIFER LOCH, Maidenhead, Berks.

## Sour

DYLAN'S performance at the Isle of Wight was reasonable but what left a sour taste in my mouth was the way his performance was ended.

Was he booked to play one or three hours? If like some people suggest he was ill or upset by the crowd why wasn't this announced?—T. KELLEHER, Hayes, Middlesex.

THANK GOD. Bond is back, now we'll hear some real



DYLAN

music.—B. M. P. GARVEY, Hartlepool, Yorks.

THANK YOU Russell Unwin for the most exciting and informative article that I have ever read in any musical journal or paper at any time. (Contemporary Classics, MM 30-8-69).

Now after years of scraping information from odd and impromptu sources, I hope we have many articles equally as good as this.—COLIN

# Did the papers tell the truth?

I HAVE just returned from the three most enlightening days of my life to be met by a barrage of incorrect and manufactured national newspaper reports about the Isle of Wight Music Festival.

During the three days I camped on the festival site I found everyone I met polite, obliging, well mannered, gentle and above all concerned about others around them.

Unlike every reporter at the event I was not offered drugs of any description, or invited to romp naked in a sea of foam with some 14-year-old nymphomaniac, smoking pot, and doing her thing all over

the place. Why must national newspapers manufacture the news to fit their readership? Anyone who brought more than one paper will be able to see from the differences in "factual" reports that something is sadly amiss.

The age of reporters sent to cover the event did little to nurture understanding between my generation and our parents. Most reporters looked deliberately for the seamy side of the festival.

I wonder what would happen if 150,000 40-year-olds were turned loose in similar circumstances?—TONY TOWN, Barnoldswick. ● LP WINNER

WILLIAMS, Huyton, Liverpool.

LONG MAY the MM thrive. Your new monthly series on contemporary classics has got to be the most creative project ever undertaken by a pop journal.

The MM must now be unique in covering in one publication every aspect of modern music. Quite an achievement.—PATRICK BROWNE, Wirral, Cheshire.

HOW SAD I feel on hearing of the death of guitarist Dave Goldberg. I never had the chance to meet him, I just heard his fine playing on numerous radio and television programmes. I mourn his death. What a great musician he was.—C. J. SYLVESTER, Hampton Hill, Middx.

## Organ

ALL WHO saw James Cagney's tribute to Lon Chaney on BBC must agree that the organ scene from Phantom Of The Opera is just made for Keith Emerson—MALCOLM FISHER, Swansea, Wales.

WOULD it not be a good idea for everybody to sit down for a time and take an honest look at the present state of modern music?

Let's be honest, almost any group now can instantly command a following of people who regard themselves as the musical elite simply by appearing in the right places and "jamming" together in a kind of musical free for all which has very little genuine value or meaning.

The tendency seems to be to use comparatively unusual ideas and group line ups as an excuse for musical amateurishness and/or immaturity.

It would be encouraging to see some real skill and technical appreciation become much more general and matter of course. Let's see how many groups now are struggling to fill this enormous void: Led Zepellin do have some real ability, and only need some more original thinking. The Nice definitely have it. Cream had it in their good moments, and left some real classics by any standards.

Vanilla Fudge have it probably above all others, but unfortunately appeal to a very limited audience. Fever Tree could well have it, but nobody has ever heard of them of course. That makes five at the most, of which two have received no recognition, being American. It really is rather pitiful.—PHILIP VENDY, Sutton, Surrey.

## Banal

ZAGER and Evans hit "In The Year 2525" is just about the most banal piece of music ever to get in the charts. As it got to number one on both sides of the Atlantic, one can only assume that it is the 11-year-olds who buy singles. The album chart is more reflective of the taste of the record buying public over 12 years old.—TIM SURRIDGE, Chippenham, Wilts.

THE WHO must now be the greatest group in Britain. Visually they're outstanding and the sound they produce is far above anything the so called "supergroups" manage to produce.—BOBBY EVANS, Bedford, Middx.

WHEN are the public going to wake up to the obvious talents of Circus? They are four of the finest musicians I have ever seen. Everyone who is a jazz fan or a lover of progressive music should go and see them.—GLYN BUTLER, Hull, East Yorks.

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